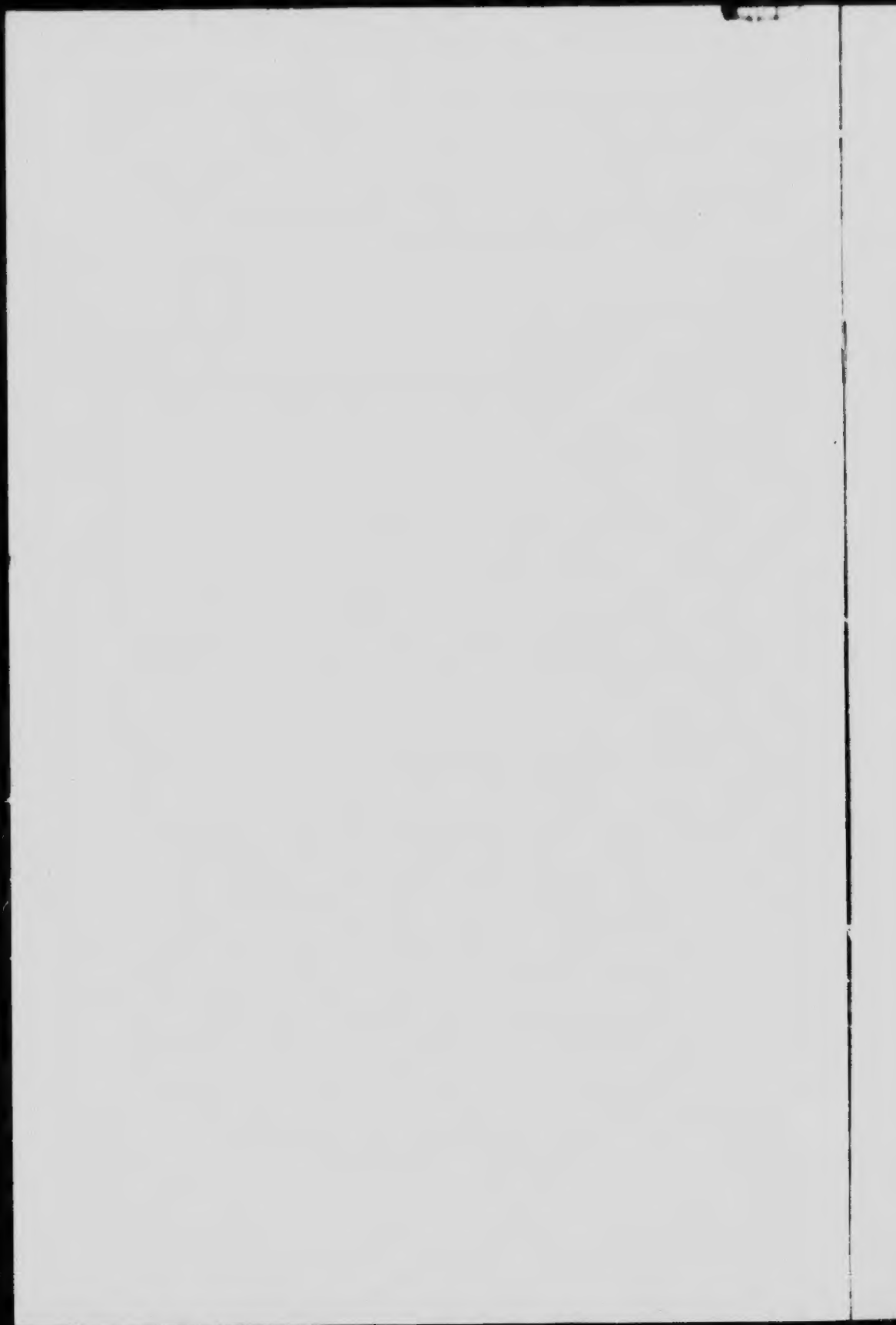


ELEMENTARY  
ENGLISH COMPOSITION

HUNTINGTON

Royd. Foley,  
Toronto,

Oct. 16, 1913



Macmillan's Canadian School Series

**ELEMENTARY**  
**ENGLISH COMPOSITION**

BY

**TULEY FRANCIS HUNTINGTON, M.A., Litt.D.**

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**AUTHORIZED BY THE ADVISORY BOARD OF THE DEPARTMENT OF  
EDUCATION FOR USE IN THE COLLEGIATE INSTITUTES AND  
HIGH SCHOOLS OF THE PROVINCE OF MANITOBA**

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**TORONTO**  
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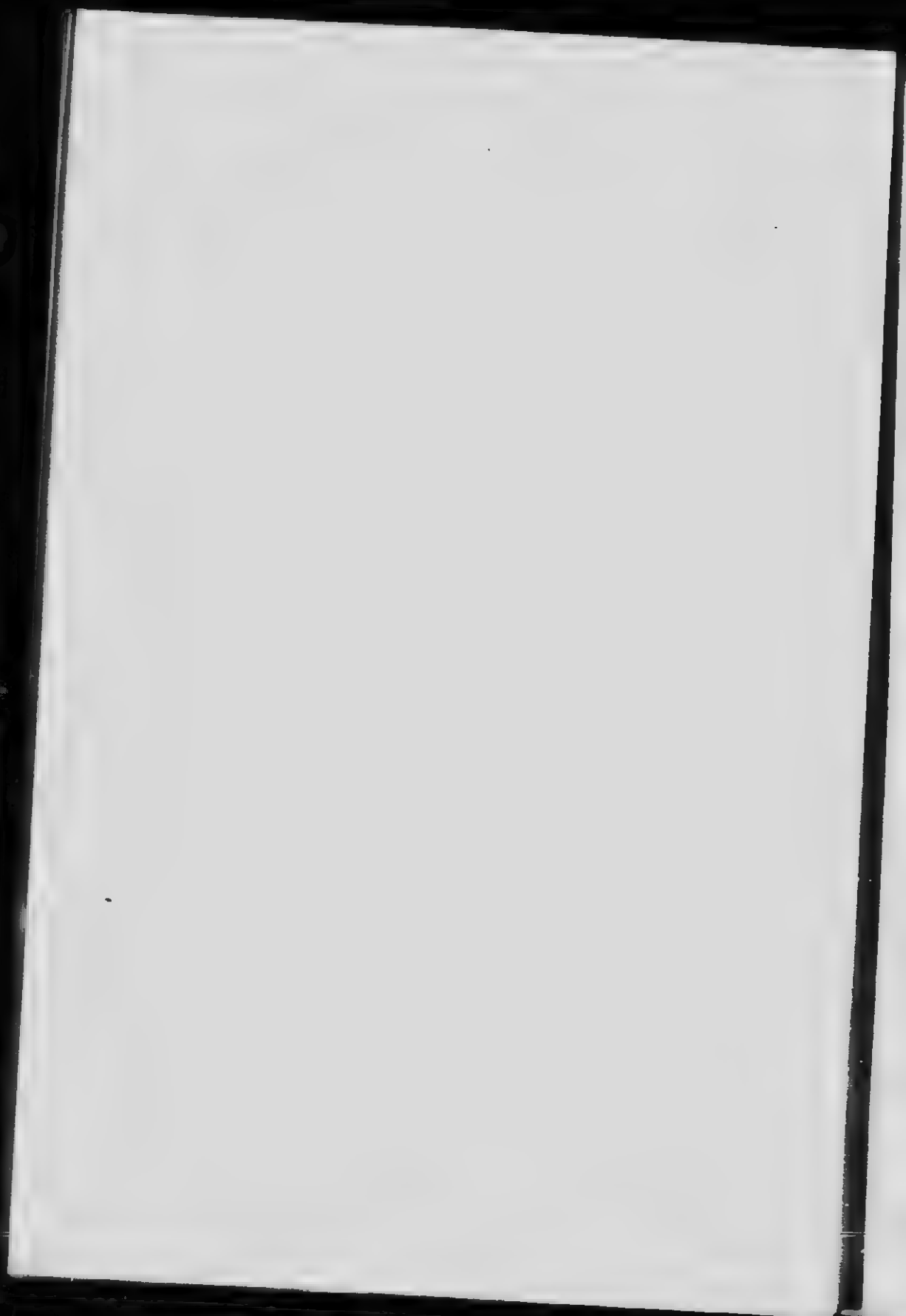
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## COMPOSITION AND ITS USES

*To the Boys and Girls:—*

This book will tell you about something that you already know a good deal about. Ever since you learned to talk you have been putting into language your thoughts, your feelings, and your doings. At home you have been doing this and at school you have been always putting into language their thoughts, their feelings, and their doings, and so has every one you have ever known; so, too, have all people and all peoples since life on this wonder earth of ours began. Now, whenever you put into language your thoughts, your feelings, or your doings, you make a composition. And you do this both when you speak and when you write, for, just as everything you write is a composition, so is everything you speak a composition. This is because the word "composition" means nothing more than "something put together." Now, when the French boy speaks or writes, he uses the French language and makes a French composition, and when the German boy speaks or writes, he uses the German language and makes a German composition. Because you use always the English language when you speak or write, you are now to study English Composition, which, for the purpose of this book, may be defined as the art of putting into good English one's thoughts, one's feelings, or one's doings.



Although this book will tell you about English Composition, which is something that you already know a great deal about, it will doubtless tell you many things you do not know. So it ever is with the things you think you know a great deal about. You know many things about the earth on which we live, for you have not lived on it all your life without learning much about it; yet not a day passes without your learning something about it that you did not know before. This putting into language of thoughts and feelings and doings, this making of spoken and written compositions, is, in its way, quite as wonderful a thing as the earth itself, and were you to study and practise the making of compositions all your life, you would still have much to learn.

This book will teach you how to speak and to write the English language more clearly and more forcefully than you now do. Can you think how much this will help you in and out of school, and, after you leave school, in the work of the world? Have you ever thought how many compositions you make in a day? This morning, before you came to school, you made several compositions in talking about your plans for the day. On the playground, when you played prisoner's-base, or tag, or pull-away, and in the classroom, when you recited or when you wrote something, whether it was in history, in geography, in reading, or what not, you made several more compositions. This evening, when you go home and talk about the work of the day, and to-night, when you sit by the fireside, you will make still other compositions. You may end the day with a note to your teacher or a letter to an absent friend. Much of every day, indeed, you spend in making these spoken and written compositions. How great a benefit

to you, therefore, will be the instruction that will enable you to make these many compositions even a little better than you now make them. Those with whom you talk or to whom you write will be quite certain to observe any improvement you make, and, by so much as you improve, by so much will you rise in their esteem.

In your work of the world, after you leave school for good and all, much of your success will depend on how well you use the English language. Success always comes to the man who knows most about what he does, and who, for this reason, does what he does better than those about him. But when such a man has the language to make other men understand how he does these things so well, he becomes, by common consent, a leader of men. If the man is a skilled workman, he becomes a foreman; if he is a careful merchant, he becomes the head of a great business; if he is a learned lawyer, or an able statesman, he becomes a judge, or a maker of wise laws. Power over language everywhere gives power over men, and power over men helps greatly in the winning of the world's rewards.

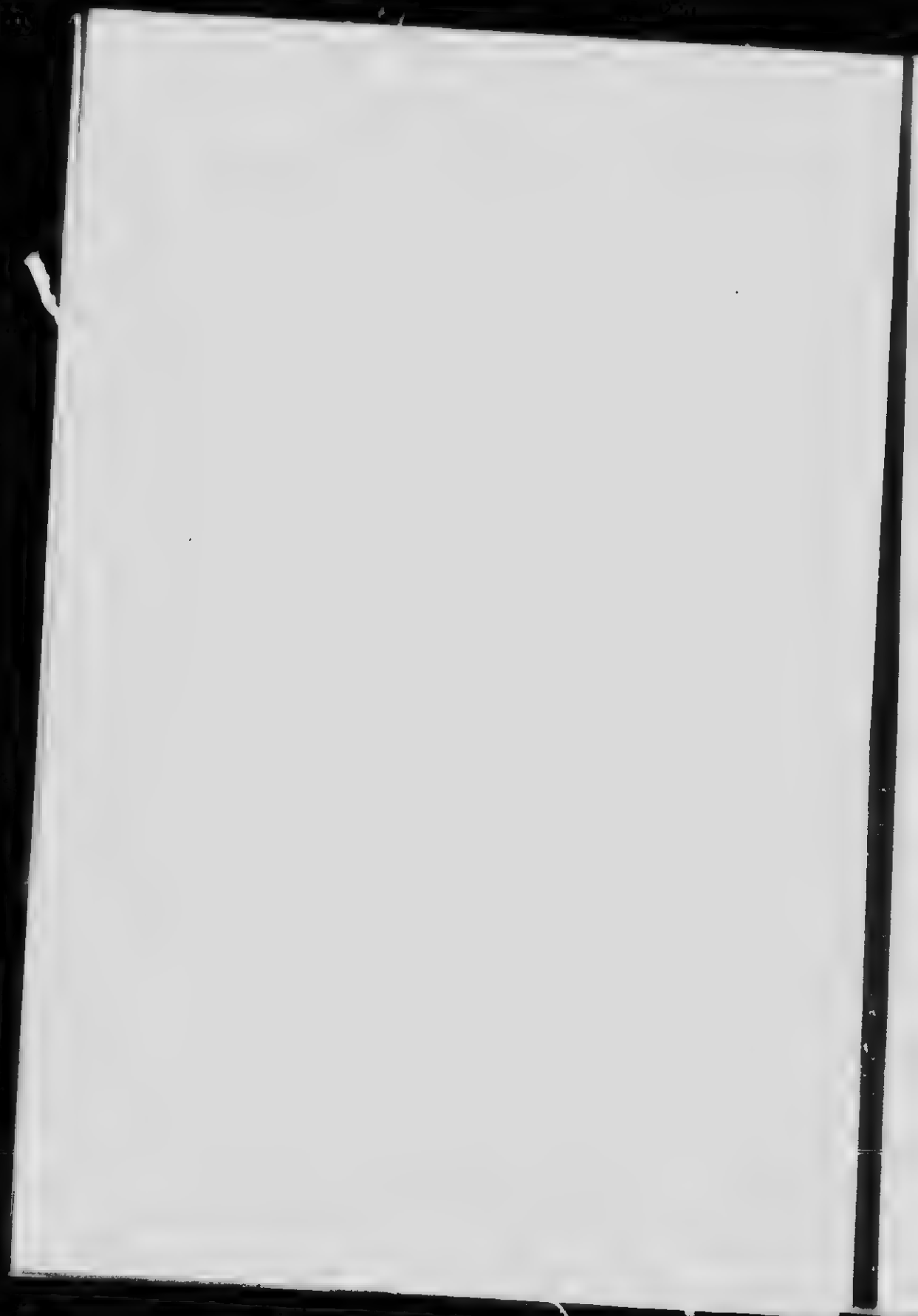
However, it will be only by diligent practice in speaking and in writing that you will come to be clear, and forcefully understood of men. You will learn to speak by speaking, and you will learn to write by writing, just as you learn to jump by jumping, and to swim by swimming. To play the piano, you must practise hour after hour, day after day, and even year after year, before you can win the power that is worth the having. To play half-back on your football team you must practise almost as faithfully before you can play your part to the satisfaction of yourself and others. It is precisely the same in learning to speak and to write clearly and forcefully.

The progress is gradual, and depends on long-continued practice we'll directed. To-morrow you may not speak or write much better than you do to-day, and next month you may not speak or write a great deal better, but next year you ought to speak and to write with much greater facility and power than you now do — if in all you speak and write you do always your very best.

But I am quite sure you will wish to do always your very best — and not your second best or your third best — in your work in English Composition. This is because English Composition, more than any other study, may be made to deal with what to you is of really vital interest. If you like to go fishing, you shall write about fishing; if you like to go to parties, you shall write about parties; if you like to read stories of adventure, you shall write about stories of adventure; whatever, in short, you like most and know most about, that thing, in one way or another, will furnish the material for your school themes. Under these circumstances, the making of spoken and written compositions is bound to be a thing of more than common interest.

English Composition is the art of putting into good English one's thoughts, one's feelings, or one's doings.

**ELEMENTARY ENGLISH COMPOSITION**



## CHAPTER I

### SOME MASTER HABITS

#### SECTION 1

#### Have Something of Your Own to Say

YOUR first task will be to try to understand certain master habits. These habits, when once they become your habits, will take most of the drudgery out of writing,<sup>1</sup> and they will moreover make what you write of some worth to others. Being habits, they must first be understood, then practised until they become your habits. They will become your habits only as you use them day after day, week after week, and month after month.

The first of these habits is: Have something of your own to say. If you wish what you write to seem bright and diverting to others, you must see to it that what you write is wholly your own. In the whole universe there is no one else who is quite like yourself, no one else who knows quite what you know. In your life you have done something, or felt something, or thought something, that is different from what any one else has done, or felt, or thought. These things may to you seem utterly trivial,

<sup>1</sup> These habits are here spoken of as if they had to do mainly with writing. They of course have just as much to do with talk, a fact that the teacher should make clear in dealing with this chapter. Since boys and girls almost instinctively observe these habits in their talk, while they do not observe them in their writing, the stress is here laid on writing.

and of no worth whatever to other people. But they are really the things that make you different from the boys and girls about you, and the more of these things you put into your writing, the more other people will be interested in what you write.

If ever you think that writing is mere drudgery, and if ever you think that you have nothing to say, it is just because you have gone at the thing in the wrong way. You have never really tried to write about the things that you think of most and know most about. There is Tom Brown, for instance, who is the best centre-field in his school. He is so skilful on the football field that it is almost impossible to pass him. In fact Tom is the authority on all sports in the school and his judgment is always so clear that the smaller boys come to him to settle their disagreements on the playground. Now when Tom tries to write a composition he has no end of trouble. He chooses such subjects as "True Education," "Duty Performed," and "Alexander the Great." He has read and thought little or nothing about such topics as these. But what Tom does know about and is in sympathy with is the standing of his home ball team, or, how the University football team came out in the Inter-collegiate League. He reads the sporting reports in the daily papers, he knows how alert a boy's mind must be to help win his game, and in what good training his body must be in order to be able to carry the game through to the end. But instead of choosing some such subject, with which he is familiar, and that part of it which appeals to him personally, Tom chooses the less familiar topic because he has an idea that this is the material about which compositions are written. Consequently he

gets his pen and paper, writes his subject heading, and spends a weary time trying to write something about which he has not a single idea. Next day he is forced to confess to his teacher that his task is not done, whereas if he had chosen a familiar subject, he could have come to the class with an exercise which he had enjoyed preparing and which would have been of real interest to his listeners.

Sometime, of course, you may be asked to write about something that you know very little or nothing about. If you can yourself find out something about the thing, all will be well, for then you will have something of your own to say. The best way to find out something about a thing is to see the thing itself. If you are to write about an elephant, or a jew's-harp, or the dog Spot, go and see the dog Spot, the jew's-harp, or the elephant, and look at it, until you have something of your own to say about it. If you are asked to write of something that you can find nothing about by honest effort (and it is not honest effort to go to a book and steal some other person's thoughts), have the courage to refuse to write about it, because you have nothing of your own to say.

**Have something of your own to say.**

#### Exercise 1

Read aloud the following paragraphs, and come to the class prepared to retell the story that most interests you. Do you think each writer had something of his own to say? Could any one else have told the story quite so well? Do these little stories make you think of some interesting incident in your own life? If they do, will you not tell the story to the class?



## RALEIGH AND QUEEN ELIZABETH

The young cavalier we have so often mentioned had probably never yet approached so near the person of his sovereign, and he pressed forward as far as the line of warders permitted, in order to avail himself of the present opportunity. Unbonneting, he fixed his eager gaze on the Queen's approach, with a mixture of respectful curiosity and modest yet ardent admiration, which suited so well with his fine features, that the warders, struck with his rich attire and noble countenance, suffered him to approach the ground over which the Queen was to pass, somewhat closer than was permitted to ordinary spectators. The night had been rainy, and just where the young gentleman stood a little pool of muddy water interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot, so as to insure her stepping over it dryshod. Elizabeth looked at the young man, who accompanied this act of devoted courtesy with a profound reverence and a blush that overspread his whole countenance. The Queen was confused, and blushed in her turn, nodded her head, hastily passed on, and embarked in her barge without saying a word.—SIR WALTER SCOTT, *Kenilworth*.

## THE OLD HAT AND THE CAKES

I must have been a very simple little fellow when I first went to the school [a day school in Shrewsbury]. A boy of the name of Garnett took me into a cake shop one day, and bought some cakes for which he did not pay, as the shopman trusted him. When we came out I asked him why he did not pay for them, and he instantly answered: "Why, do you not know that my uncle left a great sum of money to the town on condition that every tradesman should give whatever was wanted without payment to any one who wore his old hat and moved it in a particular manner?" and he then showed me how it was moved. He then went into another shop where he was trusted, and asked for some small article, moving his hat in the proper manner, and of course obtained it without payment. When we came out he said: "Now if you like to go by yourself into that cake shop (how well I remember its exact position), I will lend you my hat, and you

can get whatever you like if you move the hat on your head properly." I gladly accepted the generous offer, and went in and asked for some cakes, moved the old hat, and was walking out of the shop, when the shopman made a rush at me, and I dropped the cakes and ran for dear life, and was astonished by being greeted with shouts of laughter by my false friend Garnett. — CHARLES DARWIN.

#### MARTHA WASHINGTON'S CORKSCREWS

Martha Washington had as great a love of mischief as I. Two little children were seated on the veranda steps one hot July afternoon. One was black as ebony, with little bunches of fuzzy hair tied with shoestrings sticking out all over her head like corkscrews. The other was white, with long golden curls. One child was six years old, the other two or three years older. The younger child was blind — that was I — and the other was Martha Washington. We were busy cutting out paper dolls; but we soon wearied of this amusement, and after cutting up our shoestrings and clipping all the leaves off the honeysuckle that were within reach, I turned my attention to Martha's corkscrews. She objected at first, but finally submitted. Thinking that turn and turn about is fair play, she seized the scissors and cut off one of my curls, and would have cut them all off but for my mother's timely appearance. — HELEN KELLER, *The Story of My Life*.

#### GOLD DUST AND A BLAFF OF ASHES

They<sup>1</sup> were all, I gather, quaint boys, and had quaint enjoyments. One diversion of theirs was to make up little parcels of ashes, labelled "Gold Dust, with care, to Messrs. Marshall & Co., Jewellers," or whatever the name might be, leave them lying in a quiet street, and conceal themselves hard by to follow the result. If an honest man came by, he would pick it up, read the superscription, and march off with it towards Marshall's, nothing fearing; though God knows what his reception may have been. This was not their quarry. But now and again there would come some slippery being, who glanced swiftly and guiltily up and down the street, and then, with true legerdmain, whipped the thing into his pocket. Such an one would be closely

<sup>1</sup> Stevenson's father and his boy friends.

dogged, and not for long either; his booty itched in his pocket; he would dodge into the first common-stair, whence there might come, as my father used to say, "a blaff of ashes"; and a human being, justly indignant at the imposition, would stalk forth out of the common-stair and go his way. — ROBERT LOUIS STEVENSON, quoted in GRAHAM BALFOUR's *Life of Robert Louis Stevenson*.

### Exercise 2

The following subjects may help you to think of a story of your own to tell. If it is something that has happened to yourself, or something that you have seen take place, or even something that you have heard of in a way to know that the thing is true, you will be certain to have something of your own to say. Make clear at the start when and where the thing happened, as well as who were present. Tell only what is necessary to bring out the point of the story, and try to make the telling as interesting to your hearers as you can. If you do not care to tell a story about yourself, you may tell one in the third person, using names and a place different from the real ones.

1. My first day at school.
2. A burglar in the house.
3. Lost in the woods.
4. A midnight adventure.
5. An affair with a tramp.
6. Caught in a blizzard.
7. Adrift on a raft.
8. Trouble on the ice.
9. A broken sleigh.
10. A tennis match.
11. A snow-shoe tramp.
12. A drowning accident.

13. A night prowler.
14. An interrupted recitation.
15. A class-room incident.
16. A mysterious rapping.
17. A ghost that was not a ghost.
18. The saving of a life.
19. A false alarm.
20. A night fire.
21. A game at recess.

**Exercise 3**

1. Make a list of ten or fifteen things that you know something about at first-hand. Place at the head of the list two or three things that you think you know more about than any of your schoolfellows. Thus,<sup>1</sup>—

**Things I Know Something About**

1. The old trunk in our attic.
2. The way to the new playing-ground.
3. How to make a grasshopper box.
4. Building a fire in the woods on a rainy day.
5. A good way to hunt rabbits.

2. Make a list of the things you have talked about recently that are of most interest to you.

3. Make a list of the things you have thought about recently that are of most interest to you.

4. Choose from your list one subject, the subject you think will be most likely to interest your schoolfellows, and tell what you know about it. Be sure that what you say is wholly your own. ✓

<sup>1</sup> In Section 16 you are told how to prepare school papers.

## SECTION 2

**Know What You Wish to Say and  
Say It in Your Own Words**

Now that you know what the first master habit is, and what it means, you are ready to begin the study of the second master habit, which is: Know what you wish to say and say it in your own words.

You must have something of your own to say. You must also know what it is that you wish to say, and this before ever you take up your pen to begin your composition. Remember that the first thing to do in the writing of a composition is, not to write, but to think. Remember that you are not at the outset to get pen and ink and paper, to set down the title and write the first sentence, then to look at the inkstand and write the second sentence, then at the cracks in the wall and write the third sentence, and so on. That is all wrong, and as long as you try to write that way, so long will writing seem to you mere drudgery, and what you write, uninteresting to your readers. The first thing to do is to get the something all your own to say. The next thing is to turn this something over and over in your mind, and around and around in your mind, until you have thought all the vagueness out of it, until you know just what it is you wish to say. When you have the thought clear in your mind, then take pen and paper and write as fast as you can. Let your pen run a race with your thought. Pay very little attention to spelling, to punctuation, to sentence structure; never mind if you do not get just the right word — put in a dash and go on. These faults you can correct when you rewrite your composition, which you will wish to do

slowly, and several times over, before it will be good enough for you to hand in.

Be sure to say in your own words what you have to say. Never try to use in your writing words that are longer or to you more high-sounding than the words you use in your talk.<sup>1</sup> Try above all things else to get clear in your mind the *thought* of what you are going to say, and then say it just as you would say it to a boy or a girl friend. Use your own words. Your own words are living words; the words you borrow are dead words.

**Know what you wish to say and say it in your own words.**

#### Exercise 4

Here are three little essays that two girls wrote.<sup>2</sup> The first and second essays are not printed in full. Which essay, do you think, was written before the writer knew what she wished to say? Which essay was not written in the writer's own words? Which essay was written after the writer knew what she wished to say? Which essay was written in the writer's own words?

#### DUTY PERFORMED IS A RAINBOW IN THE SOUL

##### First Essay

A great many people ask the question, "What is duty?" and there has been a great deal written upon the subject, and many opinions have been expressed in a variety of ways. People have different ideas

<sup>1</sup> In a large city a certain commission recently suppressed the entire edition of their report because of the florid style of its editor. The report was so full of "fine writing" that they were ashamed to have it go out into the world. The man who wrote the report had not used his own words.

<sup>2</sup> The essays are taken from Edward Everett Hale's *How To Do It*.

upon it, and some of them think one thing and some another. And some have very strong views, and very decided upon it. But these are not always to be the most admired, for often those who are so loud about a thing are not the ones who know the most upon a subject. Yet it is all very important, and many things should be done; and, when they are done, we are all embowered in ecstasy.

### Second Essay

I cannot conceive, and therefore I cannot attempt adequately to consider, the full probable meaning of the metaphorical expression with which the present "subject" concludes,—nor do I suppose that it is absolutely necessary that I should do so, for expressing the various impressions which I have formed on the subject taken as a whole, which have occurred to me in such careful meditation as I have been able to give it,—in natural connection with an affecting little incident, which I will now, so far as my limited space will permit, proceed, however inadequately, to describe.

My dear little brother Frankie—as sweet a little fellow as ever plagued his sister's life out, or troubled the kindest of mothers in her daily duties—was one day returning from school, when he met my father hurrying from his office, and was directed by him to proceed as quickly as was possible to the post-office, and make inquiry there for a letter of a good deal of importance which he had reason to expect, or at the least to hope for, by the New York mail.

### Third Essay

I will try to tell a story of duty performed. My brother Frank was sent to the post-office for a letter. When he came there, the poor child found a big dog at the door of the office, and was afraid to go in. It was just the dead part of the day in a country village, when even the shops are locked up for an hour, and Frank, who is very shy, saw no one whom he could call upon. He tried to make Miss Evarts, the post-office clerk, hear; but she was in the back of the office. Frank was frightened, but he meant to do his duty. So he crossed the bridge, walked up to the butcher's shop in the other village,—which he knew was open,—spent two pennies for a bit of meat, and carried it back to tempt his enemy. He waved it in the air, called the dog, and threw it into the street. The dog was much more willing to eat

the meat than to eat Frankie. He left his post. Frank went in and tapped on the glass, and Miss Evarts came and gave him the letter. Frank came home in triumph, and papa said it was a finer piece of duty performed than the celebrated sacrifice of Casabianca's would have been, had it happened that Casabianca ever made it.

### Exercise 3

Write out the story you told for Exercise 2, or what you said for Exercise 3, last paragraph. Try to do what you are told to do in Section 2. (1) Get clear in your mind the thought of what you are to write; (2) write out the thought as fast as you can; (3) rewrite what you have written until it is as good as you can make it; (4) read aloud what you have written, making certain that all the words are your own and that they say just what you intend them to say.

### SECTION 3

#### Say It to Some One

The third master habit is: Say it to some one. Were you to acquire only the first two master habits, your work would be but half done. The reason is this: You have not only to put into words the thought in your mind, but you have also to put into words only so much of that thought as is likely to interest the person who is to read what you write. Writing, you must know, is very much like pouring water out of one bottle into another bottle. "We have not merely to pour the water out of the bottle. If this were all, we might trickle gently or gurgle and sputter convulsively as we pleased, with much the same result. We have to pour out in such a way that every



drop may, if possible, be got into another bottle."<sup>1</sup> In other words, you have not only to think how to get the thought out of your own mind, but you have also to think how to get that thought into some other person's mind.

You can best do this by putting yourself in others' places. Put yourself, in particular, in your schoolfellows' places, and, from their ways of looking at things, thoughtfully consider just how they are likely to receive what you are to write. This is really what you are always doing in your talk. You know very well that you do not say the same things to Tom Johnston that you say to Sidney Bruce. Tom likes lacrosse, fishing, and other outdoor sports, and when you talk with Tom you talk about lacrosse, fishing, and other outdoor sports. But Sidney likes books, and when you talk with Sidney you talk about the books he and you have read. You do the same things in your letters, for when you write to these boys in vacation time, you do not write the same kind of letter to Tom that you write to Sidney; you take pains to write to each just the things that you know each is especially interested in. Now a school composition is very much like a talk or a letter. You have always to consider to whom or for whom you are writing; you have always to write just the things you think will be clearly understood by, and especially appeal to, the particular reader or set of readers to whom or for whom you are writing.

Say it to some one.

#### Exercise 6

1. Read aloud once more the essays in Exercise 4. Do you think the writer of the first essay thought anything

<sup>1</sup> William Minto, *Plane Principles of Prose Composition*.

about her readers? Do you think she cared whether anybody read her essay or not? Can you say the same thing of the writer of the third essay?

2. Read aloud also the stories in Exercise 1. Do you think the writers of those stories thought about their readers? Why?

#### Exercise 7

Now read aloud what you wrote for Exercise 5. Do you think, in the light of what you have been told in Section 8, you should make any changes? If you do, make the changes.

#### Exercise 8

From the list of subjects in Exercise 2, or from the lists you made out for Exercise 3, select a subject you have not written about, and write a paragraph. Try to do what you are told to do in Section 8. First, before you write the paragraph, think just what things you had better tell your schoolfellows, for they will be your readers or hearers; then, after you have written the paragraph, try to put yourself in the minds of your schoolfellows, and read over what you have written, with their eyes, to learn whether they will take what you have written just as you have taken it. Is there anything they will not understand? Make it clear or omit it. Is there anything they will wish told that you have not told? Insert it. You may even imagine that you are a reader somewhat hostile and a trifle dull, and try to remove any stumbling-blocks in wording or arrangement that such a reader might encounter. Make what you write plain enough for any boy or girl in your class to understand.

## SECTION 4

## Say It as Well as You Possibly Can

The fourth and last master habit is : Say it as well as you possibly can. It never pays to do anything poorly. Least of all does it pay to do writing poorly. Poor writing is in most cases easy writing, and it is an old saying that "easy writing makes hard reading."

Therefore, when you have written the first draft of your composition as you are told to write it in Section 2, as swiftly as you can write it and with as little attention as possible to the mere details of writing, go over what you have written and make it as perfect as you can. Make certain that what you have written says just what you think, and that it says it in a way that will be clear and interesting to your readers. Give your attention now to the punctuation and the spelling, to the wording, the phrasing, and the sentence structure. If you have written too much, omit what can best be spared. If you have left out some important thought, insert it where it belongs. Add a word here, change a word there, leave out part of this sentence, rewrite the next sentence eight or ten times, and so on through your composition. Copy what you have written, read it aloud, and, if you are not yet satisfied with it, give it as many more revisions as you think it needs. Do not leave off working on your composition until it is as near perfection as it is in your power to bring it.

Say it as well as you possibly can.

## Exercise 9

Rewrite what you wrote for Exercise 8. Try to make your composition as perfect as you can make it.

**SECTION 8**

**Summary of Chapter I**

**Have something of your own to say.  
Know what you wish to say and say it in your own words.  
Say it to some one.  
Say it as well as you possibly can.**



**FIGURE 1**

## CHAPTER II

### ORAL COMPOSITION

#### SECTION 6

#### The Importance of Oral Composition

EVERYTHING you speak, as well as everything you write, is a composition. This you learned at the very outset. You learned at the same time that much of your success in life will depend on how well you do this work of oral and written composition. Now, in one sense, oral composition is of much greater importance to you than written composition. This is because you speak much more frequently than you write. You are talking more or less from morning to night every day, but you live many days through without writing a single word. Were you to make writing the business of your life, you would perhaps write a book a year—at the most two or three books; but in a single week you probably talk enough to fill a volume of some bulk. Indeed, you make several hundred oral compositions for every composition you write.

It is quite evident, then, that if ever you are to use the English language more clearly and more forcefully than you now do, you must begin by setting a strict watch over what you speak. No one can write well once who talks some hundreds of times in a slangy and slipshod

manner. Watch well your words, therefore, — at home, on the playground, in the class room. Talk well in order that you may write well.

Since you speak much more frequently than you write, you should begin your work in composition by setting a strict watch over what you speak. Talk well in order that you may write well.

#### Exercise 10

Study Boughton's picture of *Puritans Going to Church* (Figure 1), and come to the class prepared to tell in good English all you see in the picture. Speak deliberately, pronounce your words distinctly, and use complete sentences.

**HELPS TO STUDY:** How many persons do you see? Through what are they passing? What time of the year is it? What time of the day? Why are most of the men armed? One of the men in the rear-guard is holding out his hand. Why? Are the two men in advance aware of the danger? At what is the little Puritan maiden looking? Which is the preacher? How does the dress of these people differ from the dress of to-day? What does the picture tell you of the life and customs of the time? Who were the Puritans? Where and when did they live?

#### Exercise 11

Perhaps you would like to know something about one of the boys who lived at about the time represented by the picture you have just been studying. The following selection tells how a new suit of clothes was made for Jonathan Dawson. Read the selection aloud, and then retell the story in your own words. Take just as much pains with your language as you did in Exercise 10.

■

## JONATHAN'S NEW SUIT

"Jonathan must have a new suit of clothes," said Goodwife Dawson, as she carefully set a round patch into the middle of the big square one that she had inserted into his trousers a month or two ago.

"Patch beside patch is good housewiferie;  
But patch upon patch is sheer beggarie."

"I can make the clothes now, if I have the wool; but next week come the soap making and the quilting, and there will not be much time to spare."

"Then I will shear for you to-morrow," said her husband, and, true to his word, he brought her in a black fleece and a white one, and the wool was soon carded, and the spinning wheels in motion.

Thankful, the oldest daughter, was a good spinner, and their neighbor, Mrs. Deliverance Putnam, coming in the next day, began also to spin with the big wheel, while she told her news; so it was not long before the heavy skeins of black and white yarn were ready for the loom. Mother herself was the best weaver; so Thankful and Betty did the churning and cooking and sweeping and mending, while she "set up" a good piece of mixed black and white cloth — "pepper and salt." Then Miss Polly Emerson, the tailoress, came to cut out the clothes, and busy hands (not sewing machines, for who ever dreamed of a sewing machine in those days?) soon stitched them together, and there was Jonathan's new suit, home-spun, home-woven, and home-made. — JANE ANDREWS, *Ten Boys* (adapted).

## Exercise 12

CLASS EXERCISE: <sup>1</sup> Ask one of the boys to report to the class the whole story of Jonathan Dawson (*Ten Boys*, chap. x). Ask another boy to report the story of Frank

<sup>1</sup> TO THE TEACHER: The "Class Exercises" are addressed to the teacher, and are intended merely as so many suggestions, to be modified as the needs of the class require. The rest of the book is addressed to the boys and girls themselves, — a letter, as it were, cut up for convenience into sections and exercises.

Wilson, the boy of 1885 (*Ten Boys*, chap. xi). Then ask the other members of the class to draw comparisons between Jonathan and Frank. Bring out the meaning of the mottoes of the two chapters: "Never ask another to do for you what you can do for yourself" and "More servants wait on man than he'll take notice of." Read to the class, and discuss, the fable in chapter xi.

### SECTION 7

#### How Talk Differs from Writing

You are to watch well what you speak, but never are you to try to "talk like a book." It is ridiculous always to try to "make little fishes talk like big whales,"—to "behold" a thing and not "see" it, to "peruse" a book and not "read" it, to "proceed with despatch" and not "hurry," to "summon assistance" and not "call for help," and the like. Good talk is bound to differ in some degree from good writing.<sup>1</sup> Talk is less formal than writing. In the hurry of talk even a cultured speaker will use contractions like "can't," "don't," "haven't," "it's,"<sup>2</sup> etc., when in writing he will use "can not," "do not," "have not," and "it is." He will likewise omit from his talk many words and phrases, and use certain forms and constructions, which his voice, a gesture, a shrug of the shoulder, or a play of facial expression, will make perfectly clear to his hearer. His sentences, too, will take a shorter, sharper form, and at times they may even be left unfinished. His thoughts, arranged and rearranged in writing

<sup>1</sup> This difference is least noticeable in familiar letters and in dialogue in fiction, both of which occasionally approach very near to actual talk, the former in tone and the latter in form as well as in tone.

<sup>2</sup> Not to be confused with "its."



until they are expressed in an orderly way, will in talk flow from his lips in the perfectly natural, haphazard fashion in which they first flutter up in the brain. Talk, therefore, must never seem pedantic or bookish. And writing must be done over and over again before it can be made to take the place of voice, of gesture, of facial expression, and of the twenty and one other things that help to make talk so clear.

Good talk is less formal, less orderly, and less finished than writing. Talk as well as you can, therefore, but try to avoid being either bookish or pedantic.

### Exercise 13

1. Make up an imaginary conversation in which you use several of the following shortened forms. You may suppose that two boys catch sight of an object coming down the road at some distance. Neither of them can tell what it is. One says it is a wagon, and the other, a carriage. Then they see smoke and they know it is neither wagon nor carriage. It finally turns out to be an automobile. Make your sentences as much like actual talk as you can.

can't	can not
doesn't	does not
don't	do not
hasn't	has not
haven't	have not
I'm	I am
isn't	is not
it's	it is
there's	there is
what's	what is
you're	you are

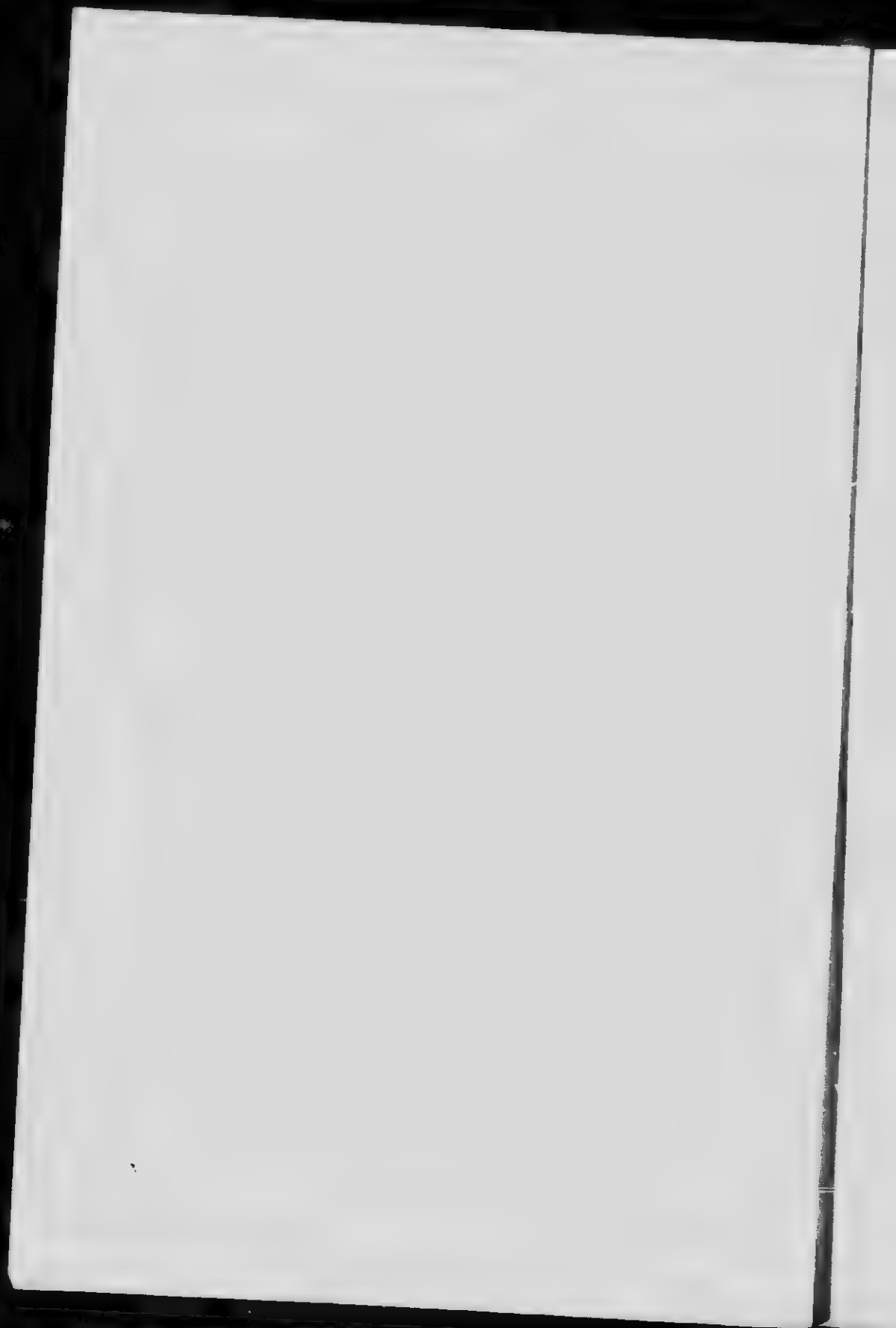
NOTE 1. — Here is a list of similar contractions: Aren't, are not;



FIGURE 2



FIGURE 3



couldn't, could not; daren't, dare not; didn't, did not; hadn't, had not; he'd, he had, he would; he'll, he will; he's, he is; I'd, I had, I would; I'll, I will; I've, I have; let's, let us; mayn't, may not; mightn't, might not; mustn't, must not; needn't, need not; oughtn't, ought not; shan't, shall not; she'd, she had, she would; she'll, she will; she's, she is; sh'll, shall; shouldn't, should not; they'd, they had, they would; they'll, they will; they're, they are; they've, they have; wasn't, was not; we'd, we had, we would; we'll, we will; weren't, were not; we're, we are; we've, we have; where's, where is; won't, will not; wouldn't, would not; you'd, you had, you would; you'll, you will; you've, you have.

NOTE 2.—All these contractions are correctly formed ("won't," the least obvious, is contracted from "woll," an older form of "will," and "not"), and all are tolerated by respectable usage. However, discretion should be employed in their use. Some (*e.g.* "isn't," "hasn't") are a bit more harsh than others (*e.g.* "can't," "don't," "haven't"), and some (*e.g.* "didn't," "couldn't," "wouldn't," "shouldn't," etc.) make most unpleasant combinations of consonants. Contractions that are perfectly proper in rapid talk on trivial matters, moreover, are sometimes out of place in dignified conversation on serious subjects. Contractions like those in the above list, appropriate enough in familiar letters, are almost never used in formal business letters. Absolutely vulgar and utterly intolerable are the contractions used only by uneducated persons,—such as "ain't" for "am not" or "is not" or "are not," "hain't" for "has not" or "have not," and "wan't" for "was not."

2. "A very large proportion of boys and girls say 'ain't.' If the study of grammar should teach them anything, it should teach them not to do this, but to use the proper contractions. Each member of the grammar class should determine to put in practice in his ordinary conversation the rules which he has been taught. Then the boy who made use of the word 'ain't' instead of 'am not,' and 'is not,' or 'isn't,' would feel the criticism, expressed and implied, of his schoolfellows. If one has been accustomed to use clumsy or incorrect forms of

speech, the correct forms will at first sound stilted. But when the ear has become accustomed to the correct form the other will jar like a discord in music. There is nothing pretentious in using correct forms of speech, but it is cowardly to be afraid to change the old habit of expressing oneself once it has been found to be incorrect.

Here are the correct conversational equivalents of "ain't":—

## IN STATEMENTS

I'm not.  
You're not *or* you aren't.  
He's not *or* he isn't.  
We're not *or* we aren't.  
You're not *or* you aren't.  
They're not *or* they aren't.

## IN QUESTIONS

Am I not?  
Aren't you?  
Isn't he?  
Aren't we?  
Aren't you?  
Aren't they?

Now give these equivalents of "ain't" before each of the following: (1) ready; (2) sorry; (3) angry; (4) in a hurry; (5) ashamed to try. Thus: "I'm not ready, you're not ready *or* you aren't ready," etc.

3. CLASS EXERCISE: Let the class read the following forms aloud, singly and in concert, until they can repeat them without the book:—

## IN STATEMENTS

I don't know.  
You don't know.  
He doesn't know.<sup>2</sup>  
We don't know.  
You don't know.  
They don't know.  
I wasn't there.  
You weren't there.  
He wasn't there.

## IN QUESTIONS

Don't I know?  
Don't you know?  
Doesn't he know?  
Don't we know?  
Don't you know?  
Don't they know?  
Wasn't I there?  
Weren't you there?  
Wasn't he there?

<sup>1</sup> E. H. Lewis, *Applied English Grammar*.

<sup>2</sup> Avoid the use of "don't" when "doesn't" or "does not" is required.

We weren't there.  
You weren't there.  
They weren't there.

Weren't we there?  
Weren't you there?  
Weren't they there?

#### Exercise 14

1. Report orally, and as nearly word for word as you remember it, a conversation you have recently had with a friend. You may find it a help to write out the conversation before you attempt to give it orally. You may also use fictitious names if you chose.

2. Report orally, and as nearly word for word as you remember it, a conversation you have recently overheard. The conversation will probably be more interesting to your schoolfellows if it brings out some difference of mood or of character in the persons talking. Perhaps the conversation you overheard showed that one of the speakers was angry while the other controlled his temper, that one was penurious while the other was generous, or that one was unfeeling while the other was sympathetic.

3. Now read aloud the following conversation from George Eliot's *Silas Marner*. Is the talk of the kind that you hear every day on the playground? What mistakes in language do you notice? Why are these used?

"I wish *we* had a little garden, father, with double daisies in, like Mrs. Winthrop's," said Eppie, when they were out in the lane; "only they say it 'ud take a deal of digging and bringing fresh soil — and you couldn't do that, could you, father? Anyhow, I shouldn't like you to do it, for it 'ud be too hard work for you."

"Yes, I could do it, child, if you want a bit o' garden: these long evenings, I could work at taking in a little bit o' the waste, just enough for a root or two o' flowers for you; and again, i' the morning, I could have a turn wi' the spade before I sat down to the loom. Why didn't you tell me before as you wanted a bit o' garden?"

"I can dig it for you, Master Marner," said the young man in fustian, who was now by Eppie's side, entering into the conversation without the trouble of formalities. "It'll be play to me after I've done my day's work, or any odd bits o' time when the work's slack. And I'll bring you some soil from Mr. Cass's garden — he'll let me, and willing."

"Eh, Aaron, my lad, are you there?" said Silas. "I wasn't aware of you; for when Eppie's talking o' things, I see nothing but what she's a-saying. Well, if you could help me with the digging, we might get her a bit o' garden all the sooner."

"Then, if you think well and good," said Aaron, "I'll come to the Stone-pits this afternoon, and we'll settle what land's to be taken in, and I'll get up an hour earlier i' the morning, and begin on it."

"But not if you don't promise me not to work at the hard digging, father," said Eppie. "For I shouldn't ha' said anything about it," she added, half-bashfully, half-roguishly, "only Mrs. Winthrop said as Aaron 'ud be so good, and —"

"And you might ha' known it without Mother telling you," said Aaron. "And Master Marner knows too, I hope, as I'm able and willing to do a turn o' work for him, and he won't do me the unkindness to anyways take it out o' my hands."

"Then, now, father, you won't work in it till it's all easy," said Eppie, "and you and me can mark out the beds, and make holes and plant the roots. It'll be a deal livelier at the Stone-pits when we've got some flowers, for I always think the flowers can see us and know what we're talking about. And I'll have a bit o' rosemary, and bergamot, and thyme, because they're so sweet-smelling; but there's no lavender only in the gentle folks' gardens, I think."

4. Read aloud the following conversation. What trait in Sidney Trove's character is brought out? What trait in Riley Brooke's character? Does the talk seem like real talk? You may suppose that Sidney's final proposition was accepted. Report orally the conversation you imagine took place when Sidney was paid for his work.

SAWING WOOD FOR RILEY BROOKE

One day in the Christmas holidays a boy came to the door of Riley Brooke, with a bucksaw on his arm.

"I'm looking for work," said the boy, "and I'd be glad of the chance to saw your wood."

"How much a cord?" was the loud inquiry.

"Forty cents."

"Too much," said Brooke. "How much a day?"

"Six shillings."

"Too much," said the old man, snappishly. "I used to get six dollars a month when I was your age, an' rise at four o'clock in the mornin' an' work till bedtime. You boys now-days are a lazy goodfer-nothin' lot. What's yer name?"

"Sidney Trove."

"Don't want ye."

"Well, mister," said the boy, who was much in need of money, "I'll saw your wood for anything you've a mind to give me." —  
IRVING BACHELLER, *Darrel of the Blessed Isles*.

5. CLASS EXERCISE: (1) Select some interesting bit of dialogue, turn the dialogue into indirect discourse, and give the pupils copies of this to change orally into direct discourse. (2) Dictate to the class a short dialogue, and ask the pupils to write it out in indirect discourse. A week or two later return the papers to the pupils, and ask them to turn the indirect discourse back into direct discourse.

SECTION 8

Slang and Other Vulgarisms

Though you are never to be bookish or pedantic in your talk, you are not for that reason to go to the opposite extreme, and indulge in slang or in other similar vul-



garisms. Vulgar expressions of every kind are avoided by people of culture, and it is well that you should know why.

Why people of culture avoid slang is plain enough. In the first place, it is vulgar and therefore offensive to good taste. When slang ceases to be vulgar, it ceases to be slang. The vulgarity of slang is due in part to its low origin, and in part to its coarse associations. Slang was at first the secret cant<sup>1</sup> of thieves, and it was not until about the middle of the last century that it came to signify what it now does, a word or a phrase used with a meaning not recognized in polite letters, either because it has just been invented, or because it has passed out of memory. Slang is still used and invented by thieves, and by tramps and vagabonds scarcely less criminal. Slang is used and invented also by people of poor breeding or of inferior education, people sometimes good enough at heart, who do not realize that their use of slang associates them in the minds of the cultured with coarse, vulgar natures.

Another reason why people of culture avoid slang is because its use shows a lack of discrimination. Perhaps you remember the shallow-pated Mr. Pogis, the youth whom Mr. Howells makes so much fun of in *The Kentons*. "Oh, I say!" and "Well, rather!" make up the whole of Mr. Pogis's talk, except on those rare occasions when he is forced to protest, "You *are* so personal!" The trouble with Mr. Pogis is that he does not discriminate

<sup>1</sup> "Cant is the dialect of a class, often used correctly enough, as far as grammar is concerned, but often also unintelligible to those who do not belong to the class or who are not acquainted with its usages." — BRANDER MATTHEWS, *The Function of Slang*.

between his thoughts, and then between the words that name those thoughts. He uses one slang phrase for several distinct thoughts. Of course Mr. Pogis and his kind do not have many thoughts to express, but they have more thoughts, such as they are, than can be precisely expressed by any three, or five, or twenty set words and phrases. Slang is always the lazy person's makeshift to avoid the work of seeing and of thinking. A story may be "thrilling," a necktie may be "red and green," a girl may be "charming" or "beautiful" or "charming and beautiful," but to call the three "swell," or "stunning," or "out of sight," takes less mental effort than it does to go to the trouble of seeing the real difference between the three, and then of thinking out the precise words to name those differences, — "thrilling," "red and green," and "charming and beautiful." The use of slang, therefore, hinders mental growth.<sup>1</sup> It is very easy to drop into the habit of using slang, and the habit once formed is hard to break. Make up your mind never under any circumstance to use slang phrases.

But slang is not the only vulgarism you are to avoid. You are to avoid any word or phrase the use of which

<sup>1</sup> Although most slang is short-lived, both in its words and in the meanings they bear, an occasional slang word or phrase does work its way upward into the language of books. Such a word or phrase is first admitted into the language of cultured speakers, and being there found to serve a real need, is then elevated to the dignity of literary usage. Thus, "cab" and "mob," now good words and true, were once thought to be low words. "Fad," "crank," "boom," "boycott," and "blizzard" are newer words of the same kind, though "crank" and "boom" are still regarded by a recent dictionary as colloquial. In this manner slang becomes a feeder of the vocabulary. On this matter read Mr. Matthews' essay, *The Function of Slang*, referred to in the note on page 26.

shows either bad taste or illiteracy. You are to avoid words incorrectly formed, like "hain't" and "Xmas"; you are to avoid using words in unwarranted senses, like "leave" and "learn" in "leave me go" and "he learned me how to shoot"; and you are to avoid localisms and dialect words, — words or meanings of words used only in some one section of the country and not used by the best writers and speakers throughout the whole country, — like "bit" for "twelve and one-half cents," "right smart" for "very," "I want in" for "I want to come in," etc. The use of vulgarisms of this kind not only shows bad taste or illiteracy, and sometimes both, but crowds out the more expressive words that every good speaker should know and learn how to use.

Avoid slang and other similar vulgarisms. Slang, especially, is vulgar and offensive to good taste; its use shows a lack of discrimination and hinders mental growth.

#### Exercise 13

1. Make a list of the slang words and phrases you have recently heard about school. Select five of these (the newest and four others that are much used), give the precise meaning of each, and write five sentences to show how each of the five expressions is used. Come to the class prepared to turn these five sentences into good English, being careful not to use words that are either pedantic or bookish.

Make this exercise a habit. That is, whenever you hear a slang word or phrase turn that word or phrase instantly into good English. Do this in thought only,

because, except at school where you meet other boys and girls for the purpose of improving your English and where criticism is expected and welcomed, it is brutally vulgar to harp on the speech of others.

2. The following sentences illustrate some very common vulgarisms. Come to the class prepared to turn the sentences into good English.

- good*
1. Did you have a *nice* time? Oh, I had an *awful* good time.
  2. Are you *mad* at Mary?<sup>1</sup> You shouldn't *blame* the trouble on her, *nohow*.
  - ✓ 3. *Say*, did you see Sidney? Yes, he went down the road *a piece*.
  4. We had an *elegant* ride, but Trent didn't seem to *enthuse* much over the scenery.
  - ✓ 5. It does me *heaps* of good to see you again, Jack; but you *had ought* to have written.
  - ✓ 6. Yes, Tom sent me an *invite* in his own *handwrite*.
  7. *How?* I didn't hear what you said.
  8. What long ears that dog has *got*!<sup>2</sup>
  - ✓ 9. Do "*like*" I do, and you'll have *lots* of friends.
  - ✓ 10. He's a hard *case*, but he's made a *sight* of money.
  11. The music was just *middling*, but the refreshments were *lovely*.
  12. I'll *be back* in a moment.
  13. (To the waiter): Well, what's the *damage*?
  14. Do you know where he was *raised*? In Arkansas, I *reckon*.
  - ✓ 15. Do you like *these* kind of melons? Yes, *awfully*.
  16. I need my pen the *worst* kind. Do you know where it is *at*?
  17. What *beastly* weather!
  18. A man *by* the name of Hinkley. Oh, no! You mean "A man *of* the name of Hinkley."
  19. And what did the *saleslady* say? More than you think *for*.
  20. *Rev.* Smiles, *Prof.* Smart, *Doc.* Weaver.

<sup>1</sup> However, "*mad at trifles*" and "*mad at such behavior*" are permissible in talk. Distinguish.

<sup>2</sup> But "*the dog has got the rabbit*" (which he had been chasing). Distinguish.

21. But Pete Grindly is a *big* man in his ward.
22. If you try to *even up* with him, he'll be sure to *fix* you in some way.
23. How she was *fixed up*!
24. Sandy, *go and fetch* that pail.
25. And now *vamose*. I'll be there *till* eight o'clock.
26. I *normalled* at Brandon.
27. I received a *recommend* from my employer.

3. In nearly every community there are a few expressions that are limited in use to that community. Some word, or some meaning of a word, is there used which is not used the whole country over. These localisms you should discover and weed out of your talk. An occasional localism, it is true, works its way upwards into the language of books, but most localisms are marks of rusticity, if not of utter vulgarity. Few of them are intelligible outside of the community in which they are used; as soon as they become widely intelligible, their use having been extended by travel, they cease to be localisms. They are then regarded as colloquialisms.

The following are now localisms: "Blickey" (a tin pail), "calaboose" (a common jail), "complected" (complexioned), "fice" (a small dog), "heavysome" (dull, drowsy), "shucking" (a husking-bee), "sunup," "tackey" (an ill-fed, ill-conditioned horse; also, an ungainly or slovenly man); "allow," "guess," and "reckon" (think, suppose), "any place" (anywhere), "calculate" (intend), "directly" (as soon as), "even up" (get even with), "kind of" (somewhat), "right smart" ("It's *right smart* cold this morning," "There's a *right smart* of men here," etc.), "while" ("Wait *while* [until] I come"). The words following the semicolon are localisms only in the senses indicated.

## SECTION 9

**Common Errors in Spoken English**

As you do not wish to be associated by the use of slang with coarse, vulgar natures, so you do not wish to be associated by the use of bad grammar with persons of little or no education. Moreover, mistakes in grammar are in a sense vulgarisms, for anything is vulgar that is "of the crowd," and "the crowd" have not yet learned to use good grammar.

How, then, are you to improve the grammar of your talk? How are you to get rid of the common errors in spoken English? Perhaps you have already studied enough of grammar to know that the mere learning of the rules of grammar does not of itself make good English out of bad English. To be of lasting service the rules of grammar have to be applied in the talk of each day. Now the common errors in speech are not so many as they are ordinarily thought to be, though each error is serious enough to be regarded as a vulgarism. The chief of these errors can be brought under something like twenty or twenty-five rules.

Study carefully, therefore, the rules in Exercise 16, do the work set for each and consider how it is violated in ordinary talk. Then apply these rules to your own talk. Some, perhaps many of them, you yourself do not violate. Select those you do violate, and put them one at a time to work. Take, for example, the rule you violate most frequently, and determine that for one week you will not violate that particular one. At the close of each day make a mental review of the language you used during that day,

and think how you can improve it on the following day. For the next week take some other rule, and for the whole week try not to violate it. Do this with each of the rules you have trouble with, and you will soon be surprised at the progress you have made in getting rid of the common errors in your spoken English.

The common errors in spoken English are most commonly vulgarisms. They may be avoided by learning their correct equivalents, and then by studiously using those equivalents until their use becomes a habit of speech.

#### Exercise 16

#### Correct Equivalents of Common Errors in Spoken English<sup>1</sup>

TO THE TEACHER: The most effective way of teaching work of this kind I have found to be the following: Assign one of the twenty-two rules here given, and, when that is mastered, proceed at once to Section 10. After the lapse of a week or so assign another rule, and so on until you have assigned the whole exercise. Then review the rules one at a time in the same manner, returning again and again to the more important ones, or to such as are most commonly violated in

<sup>1</sup> Bear in mind that the equivalents here given are *conversational* ones. Though the rules themselves apply as well to written as to oral composition, the illustrative sentences and the practice forms are in many cases shorter, sharper, and less formal than the corresponding written models. Observe, also, that more contractions are admitted than would be allowable in any kind of writing other than familiar letters and dialogue in fiction. In these matters the true guide is conversational usage, the speech, that is, of educated persons.

The rules are stated in a way to make them helpfully practical, rather than scientifically comprehensive. The good to be got from these rules and exercises, it cannot be emphasized too forcibly, is not the mere learning of them by heart, but the putting of them into practice, as indicated in the last paragraph of Section 9, until the habit of using them in the talk of each day becomes second nature. Here, as elsewhere in language study, habit, rather than rules, is the thing chiefly to be sought.

the pupils' talk. In this way the rules will come to be observed habitually by the pupils as a kind of second nature, which is the result it is hoped this exercise will accomplish. See, in this connection, the first paragraph in Section 10.

1. In using two pronouns, or a noun and a pronoun, in the same construction, be careful to keep both in the same case.

*Tom and I [not me] are going.*

*You and I did it.*

*They invited him and me [not I].*

*They sent for you and me [not I].*

Which of the bracketed forms should be used? Why?

1. May Tom and [I, me] get a pail of water? 2. Let's<sup>1</sup> go, you and [I, me]. 3. Shall you take her and [we, us] boys? 4. Between you and [I, me] I don't like it. 5. He let Paul and [I, me] sit together. 6. Please hold the umbrella over her and [I, me]. 7. Did he ask both you and [she, her]?

2. After "is," "was," etc., use the nominative case of the pronoun.

*It's I [not me].*

*It's they [not them].*

*If you were he [not him] you would go.*

# PRACTICE FORMS<sup>2</sup>

It's I.

It's he.

It's she.

It's we.

It's they.

It isn't I.<sup>3</sup>

It was I.

It was he.

It was she.

It was we.

It was they.

It wasn't I.

Isn't it I?

Isn't it he?

Isn't it she?

Isn't it we?

Isn't it they?

Wasn't it I?

<sup>1</sup> "Let us," since "let" governs the objective case. Never say "Let's us."

<sup>2</sup> Learn the "Practice Forms" here and elsewhere in this exercise so that you can give them aloud without the book,—either alone or in concert with the other members of the class.

<sup>3</sup> Or "It's not I," etc.



It isn't he.	It wasn't he.	Wasn't it he?
It isn't she.	It wasn't she.	Wasn't it she?
It isn't we.	It wasn't we.	Wasn't it we?
It isn't they.	It wasn't they.	Wasn't it they?

Insert in each blank the proper pronoun. Give the reason for your choice.\*

1. Who is it? It's——.<sup>1</sup> 2. Is that Hans? Yes, that's——.
3. Are these the books you were going to show me? Yes, these are——.
4. It was—— who called you. 5. What should you do if you were——?
6. Who pressed the bell?——. 7. Was it—— you saw?
8. Is it—— you wish to see? 9. I knew it was—— by his exit.
10. Perhaps it's—— who will have to suffer.

3. Before the verbal noun in "-ing" use the possessive case.

What's the need of *your* [not *you*] going now?  
There's no chance of *John's* [not *John*] getting here by nine.

#### PRACTICE FORMS

What's the need of my going?  
What's the need of his going?  
What's the need of her going?  
What's the need of our going?  
What's the need of your going?  
What's the need of their going?

<sup>1</sup> "It's me" ("c'est moi" is the French idiom) is now too widely used to be regarded as a vulgarism. Indeed, of all present colloquialisms, it perhaps comes nearest being a full-blown idiom. Though permissible in talk, "It's me" is still avoided by the fastidious, who say "It's I" and "I" (just as simple where the longer expression is felt to be pretentious) in answer to the question "Who is it?" "It's him," "It's her," "It's us," and "t's them," however, are out-and-out vulgarisms.

Which of the bracketed words should be used? <sup>1</sup>

1. Did you hear of [him, his] coming home?
2. Did you see [him, his] riding? <sup>1</sup>
3. What do you think of [Tom, Tom's] playing?
4. There's little use in [Hudson, Hudson's] trying for full-back.
5. There's no sense in [Parker, Parker's] grumbling so much.
6. I hope you don't mind [me, my] saying so.
7. I couldn't help laughing at [Mrs. Cagg, Mrs. Cagg's] making so much fuss over a poodle.
8. Yes, I'm sure of [it, its] being a poodle.
9. Why did you object to [me, my] going to the window?
10. Why did she object to [him, his] saying that a forced kindness deserves no thanks?

4. When the sense requires it repeat the article "a" (or "an") or "the."

✓ Did you see *a* black and *a* white dog [two dogs, one black and one white]?

Did you see *a* black and white dog [one party-colored dog]?

NOTE. — This rule applies to the possessive also; as, "*My* brother and *my* chum [different persons] were both with me." The rule must not be enforced too rigidly, however, since expressions like "the boys and girls," "the men and women," "my father and mother," etc., are justified by good usage. In such expressions there is no chance of confusion, and hence no need of the repetition.

<sup>1</sup> Consult your text-book in grammar for the distinction between the participle in "-ing," which does not require the possessive, and the verbal noun in "-ing," which does require the possessive. A simple help is this: If you think of the person in action, use "me," "him," "his," etc.; if you think of the action itself, use "my," "his," "our," etc.

Observe how the following sentences differ in meaning:—

- |   |  |
|---|--|
| { | Much depends on the boy going to school.   |
|   | Much depends on the boy's going to school. |

\* Either "him" or "his" may be used here, but what is the difference in meaning?

\* Use "an" before words beginning with a vowel sound; "a" before words beginning with a consonant sound. This rule covers all cases, but some authorities (especially in England) countenance the use of "an" before the initial *h* of a wholly unaccented syllable (as if such an *h* were altogether silent), when the accent of the word falls on the second syllable; e. g. "*an* hotel," "*an* historian," etc. But in colloquial

Is repetition necessary in any of the following sentences? Why?

1. The manager, accountant, and teller ran away together.
2. A large and small dog stood at the gate.
3. Can you do the third and fifth sentences?
4. An elephant and clown came next.
5. I think she wore a pink and lavender gown.
6. The boy and bear looked at each other in silence.
7. The tramp took the bread and butter. He wanted coffee and pie.
8. Please study the fourth and fifth pages very carefully.
9. Hymn 436<sup>1</sup>; omit the third and last stanzas.
10. My father and brother were both soldiers.
11. My brother was an author, soldier, and statesman.
12. The East and West are now connected by railway.
13. That was my first and last adventure.
14. My dog and cat could never agree.
15. A good cause makes a stout heart and strong arm.

5. Before "kind" and "sort" use the singular demonstrative.

I like *this* [not *these*] kind of cherry.

I like *that* [not *those*] kind of cherry.

I don't like *this* sort of thing.

I don't like *that* sort of thing.

NOTE.—If you use the plural, say "these kinds of cherries," "those kinds of cherries," etc. Never insert the article in a phrase depending on "kind" or "sort;" that is, never say "this kind of a cherry."

6. In comparing two persons or things use the comparative degree; in comparing one person or thing with two or more persons or things use the superlative. See that the pronoun following the comparison is in the proper case.

speech, and increasingly in writing, "a" is used in all these cases. Words like "one," "use," etc., begin with consonant sounds and therefore take "a." Which of the two forms, then, should be used before the following words?

Apple, inkstand, onion, hour, top, order, history, historical, novel, humblebee, one (such — one), union, united, people, eucalyptus tree, hubbub, uproar, humble, spirit, heir, hundred, hereditary trait.

<sup>1</sup> Read "four hundred and thirty-six"; not "four hundred thirty-six."

PRACTICE FORMS

He's the taller of the two.  
 He's the tallest of the three.  
 You're taller than I [am].<sup>1</sup>  
 You're taller than he [is].  
 You're taller than she [is].  
 You're taller than we [are].  
 You're taller than they [are].

1. Which of the bracketed forms is preferable? Why?

1. Which is the [sweeter, sweetest], a russet or a pippin? 2. There is a [better, best] way of doing everything, even boiling an egg. 3. Which is the [heavier, heaviest], a pound of feathers, a pound of lead, or a pound of gold? 4. I don't know which I like [better, best],—chocolate or vanilla.

2. Why are the following expressions inexact?

1. Iron is more useful than any metal. 2. Iron is the most useful of any metal. 3. Iron is more useful than all metals. 4. Iron is the most useful of all other metals.

3. Write in three columns the following adjectives and adverbs in the three degrees of comparison:—

ADJECTIVES			
fine	dry	fat	difficult ✓
rare	holy	thin	splendid
rude	worthy	hot	horrible ✓

ADVERBS

soon  
 early  
 violently

4. CLASS EXERCISE: Study those adjectives and adverbs that have irregular forms of comparison. Have the pupils write sentences to illustrate the adjectives and the adverbs that are most used.

<sup>1</sup> Do not repeat the form in the brackets. It is inserted merely to explain the case of the pronoun following the comparison.

7. After "look," "sound," "taste," "smell," "feel," "appear," "seem," use an adjective to describe the subject.

She looks *beautiful* [not *beautifully*].

His voice sounds *harsh* [not *harshly*].

The cake tastes *good* [not *well*].

NOTE. — Observe that the words "beautiful," "harsh," and "good" here describe the subject, and not the verb; observe also that "is" may be substituted for "looks," "sounds," and "tastes." As a general rule, therefore, where some part of the verb "to be" may be substituted as the connective, the adjective is required. However, it is proper, by exception to the rule, to say "I feel badly" for "I feel sick," since "I feel bad" means "I feel wicked"; it is also proper to say "I feel well," since "I feel good" means "I feel righteous."

Which of the bracketed words is preferable? Give the reason.

1. Velvet feels [smooth, smoothly]. 2. How [sweet, sweetly] these roses smell! 3. How [different, differently] the old place looks now! 4. Speak [slow, slowly] and [distinct, distinctly]. 5. Are you feeling [good, well] this morning? 6. Doesn't this fresh air make you feel [good, well]? 7. John sick? Why, he seemed [good, well] yesterday. 8. How [pretty, prettily] she did that! 9. If I were you, I shouldn't feel [bad, badly] over the matter. 10. That fellow looks [bad, badly]. He has a bad face. 11. It looks [bad, badly] to see a young man borrowing so much money. 12. Are you doing [nice, nicely] at school now?

8. When the subject is singular, or when it may be regarded as singular, use a singular verb; when the subject is plural, or when it may be regarded as plural, use a plural verb.

Great Britain and Ireland *is* [not *are*] a limited monarchy.

The United States *differ* [not *differs*] from each other in size.

Dickens's *American Notes* *was* [not *were*] published in 1842.

Johnson's *Lives* *were* [not *was*] the best critical essays of the period.

His courage and bravery *makes* [not *make*] him successful.

Insert "is" or "are" according to the meaning of the subject.

1. "Books" — a noun. 2. Five dollars — too much. 3. The cup and saucer — broken. 4. The majority of his hearers — against him. 5. The crowd — all shouting. 6. The crowd — of one mind. 7. The crowd — too large to count. 8. Half of the pupils — gone. 9. The committee — divided in [its, their] opinion. 10. Plutarch's *Lives of Illustrious Men* — an interesting book. 11. Twelve dollars a month — paid to the old soldier. 12. Three times three — nine. 13. Nine-tenths of his time — wasted. 14. Forty rods — a good distance. 15. Bread and butter — his only luncheon. 16. No news — sometimes good news. 17. Neither answer — correct. 18. The scissors — dull. 19. Half the day — gone. 20. Half the apples — gone.

9. When the parts of a compound subject are singular nouns or pronouns, and are joined by "or" or "nor," use a singular verb; when they are joined by "and," use a plural verb — unless they may be regarded as singular.<sup>1</sup>

Neither John nor Henry *was* [not *were*] there.

Neither John, Henry, nor Richard *was* [not *were*] there.

Marlborough and Wellington *were* great generals.

NOTE. — When "neither . . . nor" or "either . . . or" connect two subjects different in number or person, the verb should agree with the nearer subject: as, "Neither he nor I *am* going," "Either I or you *are* going." However, as this construction is clumsy, especially when "I" immediately precedes the verb, it is better to avoid it by saying "Neither he is going, nor am I" and "Either I am going, or you are." "Either" meaning "either one," and "neither" meaning "neither one," used as subjects, take singular verbs: as, "Either is right," "Neither is wrong." "None" means "no one," and usually takes a singular verb; <sup>2</sup> "one," "any one," "anybody," "anybody else," "each," "every one," "everybody," "many a one," "no one,"

<sup>1</sup> As in the sentence in 8 above, "His courage and bravery *makes* him successful."

<sup>2</sup> "None" may sometimes be thought of as meaning "no two," "no three," etc., when it takes a plural verb; but the most careful speakers use "none" only in the singular.

"nobody," "some one," "somebody," "somewhat," "ought," and "naught" take singular verbs.

Make sentences in which you use correctly "none," "one," "any one," etc.

10. When a singular subject is followed by a parenthetical phrase beginning with "with," "as well as," and the like, use a singular verb.

Wellington, as well as Napoleon, *was* a great general [not *were* great generals].

Reid, together with Henty and Ballantyne, *was* a writer [not *were* writers] of stories for boys.

11. When the verb comes first make it agree with its subject.

*Are* [not *is*] all those trees apple trees?

*Were* you [not *was* you] here yesterday?

*There's* [not *There are*] a lot of trees<sup>1</sup> over there.

*There are* [not *There is* or *There's*] all the boys under one of the trees.

*There are* [not *There is* or *There's*] two squirrels on that branch.

NOTE. — The most frequent violation of this rule is probably the use of "There is" or "There's" for "There are," as in the last two sentences.

Make short sentences about things in the classroom, beginning each sentence with one of the following expressions: —

There is, There's, There are, There is no, There's no, There are no.

<sup>1</sup> "Lot" is singular and in this sense colloquial. Of course it is possible to think of "a lot of trees" as plural; as, "A lot of trees over there have been cut down."

12. With a singular antecedent use a singular pronoun. Do not use "they" to refer back to a singular noun or pronoun.

Everybody should be careful of what *he* says [not *they* say].

Each pupil should learn *his* [not *their*] own lesson.

Each of us has *his* [not *their* or *our*] own troubles.

NOTE. — It is permissible in talk to say "One should be careful of what *he* says," but the most careful speakers say "One should be careful of what *one* says." In writing, however, "one" should commonly be used to refer to "one."

Remember to use a plural pronoun and a plural verb with a plural antecedent; as, "His sermon was one of the strongest [sermons] *that have* [not *that has*] ever been heard in this town."

13. With antecedents of different genders, when the distinction of gender is not important, use the masculine pronoun.

Every boy and girl should learn *his* [not *his* or *her* or *their*] own lesson.

Every man and woman in the audience gave what *he* [not *he* or *she* or *they*] could.

NOTE. — This construction, which is not graceful, may be avoided by using words like "pupil," "person," "every one," etc. "He or she," "his or her," etc., may be used where the distinction of gender is important. The rule is meant to cover only those cases in which persons are spoken of distributively.

14. In asking questions be careful to use "who" and "whom" correctly.

*Who* is that?

*Whom* did you see?<sup>1</sup>

<sup>1</sup> The colloquial expression, "*Who* did you see?" is so widely used that it is not now regarded as incorrect in talk, though careful speakers prefer the more grammatical expression.



## ELEMENTARY ENGLISH COMPOSITION

*Whom* did you give it to?<sup>1</sup>

*Who* do you think he is?

*Whom* do you take him to be?

Insert "who" or "whom" in the blanks. Be ready to parse "who" or "whom" in each sentence.

1. — is he? 2. — do you mean 3. Can you tell — is —?
4. — are those strange-looking men? 5. — shall you invite to-night? 6. — did you see at my brother's? 7. — was it you saw at my brother's? 8. — do they say I am? 9. — do they take me to be? 10. — do you think will be elected? 11. — do you think they will select? 12. — is he going to call next? 13. — is that for? 14. — were you walking with just now? 15. — shall I say called? 16. — do you think it was called? 17. — has hurt —? 18. — do you think she looks like?

15. Be careful to use the proper infinitive and the proper subordinate tense.

I intend *to go*.

I shall be happy *to go*.

I intended *to go* [not *to have gone*].

I should have liked *to go* [not *to have gone*].

I am supposed *to have gone*.

I was sorry not *to have gone*.

I shall sometime be glad *to have gone*.

I know he *will go*.

I knew he *would go*.

He will be very much pleased if he *sees* you.

He would be very much pleased if he *saw* you.

He would have been very much pleased if he *had seen* you.

NOTE. — Observe that the perfect infinitive is used to denote action completed at the time indicated by the principal verb. "Ought," "must," "need," "should" (in the sense of "ought"), and "could"

<sup>1</sup> "To whom" seems stilted in talk. Even the best writers, to say nothing of the best talkers, very frequently end a clause or a sentence with a preposition.

and "would" (in some of their uses) are exceptions to this rule. "You ought to go" and "You ought to have gone," "I should go" and "I could have gone," etc., are correct, but not interchangeable, since they have different meanings. Remember that the present tense is used in subordinate clauses to state present facts and unchangeable truths, regardless of the tense of the principal verb; as, "Where did you say Minnedosa is [not was]?" "He soon learned that a penny saved is [not was] a penny got."

Which of the bracketed forms is correct? If both forms are correct, show how they differ in meaning.

1. I had intended [to go, to have gone].
2. Is it warm out of doors? I should say it [is, was].
3. I was sorry [to hurt, to have hurt] his feelings.
4. It was his duty [to stop, to have stopped] the fight.
5. He had no thought of [doing, having done]<sup>1</sup> wrong.
6. I wrote to him so that he [may, might] be ready for us.
7. I am writing to him so that he [may, might] be ready for us.
8. I should like [to see, to have seen] Spenser.
9. He expected [to see, to have seen] you to-morrow.
10. He expected [to win, to have won] the debate.
11. Who [is, was] the boy we just passed?
12. If you would only wait, your success [will, would] be certain.
13. Tom knew that water [is, was] composed of two gases.
14. Did he say how far it [is, was] to the station?
15. Where did you say Richard [is, was]?

16. Do not confuse the past tense and the past participle of any irregular verb.

NOTE. — Avoid vulgarisms like "blowed," "brung," "busted," "burstied," "ketchied," "growied," "knowied," "throwied," "I done," "I seen," "I come yesterday," "I just give him the book," "have broke," "have went," "have rode," "have rang," "has rose," "have shook," "have sang," etc.

Learn the principal parts of the following irregular verbs, and then fill the blanks that follow the verbs with the correct forms. Do this with all other irregular verbs

<sup>1</sup> The gerund follows the same law as the infinitive.

that you have trouble with, varying the exercise, if you choose, by making short sentences of your own to illustrate their use.

begin	drink	raise <sup>1</sup>	sing
break	eat	ring	take
come	go	rise	throw
do	know	see	write

I — it<sup>2</sup> now.

I — it yesterday.

I — just — it.

See Hanson  
p 224

### 17. Distinguish between "get" and "have."

I've *got* [acquired] it.

I *have* [possess] it.

NOTE. — "To get" a thing means "to gain or come into possession" of it, but "got" and "have got" are often wrongly used for "have," when the thought to be expressed is that of mere possession. The dictionary may be consulted for other uses of "get."

From each of the following models make six "practice forms," and repeat the forms until you can give them from memory. Thus, —

I've no money.

He's<sup>3</sup> no money.

She's<sup>4</sup> no money.

We've no money.

You've no money.

They've no money.

I've no money.

I haven't any money.

I have a chance at last.

I'd no money.

I hadn't any money.

I had a chance at last.

<sup>1</sup> Distinguish between "raise" and "rise."

<sup>2</sup> With "come," "go," "rise," omit "it" in this and the two following forms.

<sup>3</sup> "He's" commonly means "he is" and should be used for "he has" only when that meaning will be perfectly clear. "He's no friend" would commonly be taken to mean "He is no friend."

<sup>4</sup> "She's" commonly means "she is."

Haven't I said enough?  
Have I no longer to wait?

Have I time enough?  
Had I no friends?

**18. Distinguish between "lie" and "lay."**

From each of the following models make six "practice forms," as explained in 17 above.

I lie down.

I am lying down.

I lay down.

I was lying down.

I have lain down.

I had lain down.

I lay the book down.

I am laying the book down.

I laid the book down.

I was laying the book down.

I have laid the book down.

I had laid the book down.

NOTE. — "Lie" is intransitive, does not take an object, and has for its past tense "lay" and for its past participle "lain;" "lay" is almost always transitive (see the dictionary for its rare intransitive uses), almost always takes an object, and has for its past tense and its past participle "laid." It is therefore incorrect to say "I *laid* [for *lay*] down," "I have *laid* [for *lain*] down," etc.

Insert in each blank the proper form of "lie" or "lay," and state which verb it belongs to. Use both present and past forms where you can, thus making two or more sentences out of the one skeleton sentence.

1. Hadn't you better<sup>1</sup> — down and rest? 2. — down, Fido!
3. Your hat has — all the while on the floor, just where you — it.
4. A black cat — asleep on the rug. 5. Guilt — heavy on the conscience.
6. A mince pie — heavy on the stomach. 7. There was just enough rain to — the dust.
8. The whole block was — in ashes.
9. I — me [myself] down to sleep. 10. The storm has — the growing grain.
11. The man — where he fell.
12. The soldier — aside his knapsack and — down.
13. The old speckled hen — that egg.
14. The egg has — too long in the nest to be used.
15. The boys — in wait for me.
16. The scheme they — to trap me with was a deep one.
17. If he hadn't — in bed so

<sup>1</sup> "Had better," "had rather," and "had as lief" are old and well-established idioms, and have good modern usage in their favor. They are stronger than "would better," etc.

long, he'd have got his lesson better. 18. The centre of the bridge — under water. 19. I — my tackle on a stump and — down on the bank to rest. 20. There I — the whole morning. 21. There was a squirrel busy in the branches overhead, — by a store of nuts for the winter. 22. He died many years ago. He has — long in his grave. 23. She — out a tempting lunch for us — bread and cheese and cold turkey. 24. He tells a good story, but he — on his colors too thick.

### 19. Distinguish between "sit" and "set."

NOTE. — "Sit," when referring to posture, is, with one or two exceptions,<sup>1</sup> always intransitive, and therefore does not take an object. It has for its past tense and its past participle "sat." "Set," on the other hand, is, with a few exceptions,<sup>2</sup> always transitive, and therefore regularly takes an object. It has for its past tense and its past participle "set."

Make "practice forms," like those in 18 above, to illustrate "sit" and "set."

Insert in each blank the proper form of "sit" or "set," and state which verb it belongs to. Use both present and past forms where you can.

1. — down, sir! 2. Please — down. 3. Won't you — down and rest? 4. — the pail there, please. 5. A boy — on the fence. 6. We — at the table for over an hour. 7. It — in to rain just as we — down. 8. He has — at that window all day. 9. I — the hen on fifteen eggs, and there she — for three weeks. She's my best — hen.<sup>3</sup> 10. I caught the fellow by his

<sup>1</sup> For example, "They *sat* them down" (poetical), "He *sits* his horse well." The latter, however, may be construed "He *sits* [on] his horse well."

<sup>2</sup> For example, "The sun *sets*," "Plaster of Paris *sets* quickly," "We must *set* to work at once," "The fruit *set* well this year," etc.

<sup>3</sup> Nearly all poultry people say that "a hen *sets*"; they speak of "*setting* hens," "a *setting* of eggs," etc. "Hens don't sit," writes one of them; "they *set*, even as doth the sun"! "Set" in this sense is colloquial and has almost no literary recognition. A hen is "set" on the eggs ("a sitting of eggs") that have been "set" for her to "sit" on; the hen herself is "a sitting hen."

collar and — him down in a chair. 11. I — up with him all night. 12. I had the miniature — in a gold frame. 13. What did I do? Why, I — down on him.<sup>1</sup> 14. The teacher — a copy for the boy. 15. He — great store by his books. 16. He has — his heart on being a great man. 17. When did you last — your watch? 18. The dog — up a howl, but the cat still — there in the tree. 19. Why didn't you — the fire going? 20. You might at least have — the bread to rise. 21. You've — us all at loggerheads. 22. You — too fast a pace. 23. Always — the lamp in a safe place.

**20. Distinguish between "may" and "can."**

*May* I go now? You *may*.

*May* Tom go with me? He *may*.

*May* I not [or *Mayn't* I] go to the party to-night? No, you *may* not.

Can you read French?

Can you tell me the way to the post-office?

Can we jump across that brook?

NOTE. — "May" is generally used to express permission; "can," to express power to do. Therefore "may" is the proper verb to use in asking or in granting permission to do a thing. Questions like "Can I go?" "Can I leave the room?" etc., are nearly always incorrect, since the speaker nearly always means to ask permission "to go," "to leave the room," etc. "Might" and "could" will give little trouble to those who master this distinction between "may" and "can."

**Insert "may" or "can" in the blanks.**

1. — I write at your desk? You —.
2. — I use your ruler?
3. — I have that Greek book? \ 4. You —, but — you read it?
5. I —<sup>2</sup> buy the book, but I had rather borrow it.
6. — you cut down that tree?
7. I think I — work that problem.
8. — I go fishing with Harry? You — if you — wear your shoe.
- \ 9. — you jump over that log? \ 10. — we cross the brook on that plank without falling in?
11. Why don't you hurry? I —.

<sup>1</sup> A slang expression; but even slang should be used correctly.

<sup>2</sup> In what sense is "may" used here?

I've sprained my ankle. 12. — <sup>1</sup> success be yours. 13. An honest man — take a knave's advice. 14. — I tell him that you agree?

Insert "might" or "could" in the blanks.

1. I asked my mother if I — go. She said I —. 2. I was afraid that I — have lost the knife in the woods. 3. I'm sure we — catch fish in the river. 4. Did he say that I — go with you? 5. Did he say that we — catch fish in the river? 6. Did he say that you — row the boat? I mean, are you well enough? 7. Did he say that you — row the boat? I mean, is he willing that you should take the boat? 8. We — help them if we tried. 9. If I — only see him again! 10. I — hardly believe my eyes.

21. Distinguish between "shall" and "will."

(1) To express mere futurity, use "shall" in the first person, "will" in the second and third persons.

#### PRACTICE FORMS

I shall fall.	Shall I fall?
You <sup>2</sup> will fall.	Shall <sup>3</sup> you fall?
He will fall.	Will he fall?
We shall fall.	Shall we fall?
You will fall.	Shall you fall?
They will fall.	Will they fall?
I sh'll <sup>4</sup> fall.	I sh'll not <sup>5</sup> fall.
You'll fall.	You'll not fall.
He'll fall.	He'll not fall.

<sup>1</sup> In what sense is the verb used here?

<sup>2</sup> "Thou," with "wilt," is now used only in solemn and poetic language. "You," the plural pronoun, is regularly used in the singular for the second person.

<sup>3</sup> For the use of "shall" in questions of the second person see (3) below.

<sup>4</sup> "I sh'll" and "we sh'll" are shortened forms of "I shall" and "we shall." They must not be used for "I'll" and "we'll," the shortened forms of "I will" and "we will"; nor must "I'll" and "we'll" ever be used for "I shall" and "we shall" or their shortened forms. The latter is a common error and should be carefully watched.

<sup>5</sup> Or, even less formal, "I shan't fall," "you won't fall," etc.

We sh'll fall.  
You'll fall.  
They'll fall.

We sh'll not fall.  
You'll not fall.  
They'll not fall.

(2) To express determination or willingness, to give a command, to make a promise or a threat, use "will" in the first person, "shall" in the second and third persons.

I *will* do it in spite of you. [Determination.]  
Will you go with me? Certainly I *will*. [Willingness.]  
I *will* buy you the book to-morrow. [Promise.]  
I *will* make you suffer for this. [Threat.]  
You *shall*<sup>1</sup> report at 9 o'clock to-morrow. [Command.]  
You *shall* be punished for this. [Threat.]  
You *shall* have the book to-morrow. [Promise.]  
He *shall* know to-morrow the result of the examination. [Promise.]  
He *shall* not go home until he has learned his lesson. [Determination.]

(3) In questions of the first person, use only "shall";<sup>2</sup> in questions of the second or third persons, use the form that you expect in the answer.<sup>3</sup>

*Shall* I go? Yes, I presume you had better.  
*Shall* I read to you? Yes, please.  
*Shall* I help you with your coat? No, thank you.  
*Shall* I open the window? If you will.  
When *shall* we three meet again?

<sup>1</sup> Or, more politely, "You *will*," etc. This exception to the rule is made out of courtesy to the person commanded.

<sup>2</sup> There seems to be one rare exception to this statement. "Will" is sometimes repeated, either pleasantly or ironically, from a preceding question or command, and in this sense it may be said to be used in questions of the first person. Thus, —

*Will* I go? do you ask me?  
*Will* I lend you my knife? Most assuredly I will.  
I will, *will* I? [Here "will" is ironically repeated from a courteous, though unpleasant, command.]

<sup>3</sup> That is, according to rules (1) and (2) above.



*Shall you be there to-night? I shall be.*

Shall you<sup>1</sup> be there to-night? I think I shall. [Mere futurity.]  
Will you lend me five dollars? I will, with pleasure. [Willingness.]

Won't you try to behave better? I will. [Promise.]

Will your brother go with you? He will. [Mere futurity.]

Shall he do as we say? He shall. [Determination.]

★ (4) In indirect discourse use the form that would have been used in direct discourse.

He says I *shall* go. [Direct: You shall go.]

He says he *shall* go. [Direct: I shall go.]

He says you *will* go. [Direct: he will go.]

He says John *will* go. [Direct: John will go.]

NOTE. — "Should" and "would" generally follow the rules of "shall" and "will." The words, however, have some special uses and meanings. "Should" is used in the sense of "ought": as, "You *should* obey your parents." "Would" is used to denote habit and to express a wish: as, "He *would* sit for hours doing nothing," "He *would* never laugh," "I *would* that I were dead."

In subordinate clauses after "if," "though," "when," and the like, "should" is used in all three persons to indicate mere conditional futurity, while "would" is used in all three persons to indicate consent, willingness, etc.<sup>2</sup>

If I *should* go, Tom would go with me. [Mere condition futurity.]

If I *would* agree, all would be well. [Willingness.]

Insert "shall" or "will" in the blanks, as the sense requires, and give your reason for selecting one or the

*P. 25.*  
<sup>1</sup> Note how "Shall you?" implies the answer "I shall" or "I shall not," and how "Will you?" implies the answer "I will" or "I will not." Often enough, however, the questioner does not get the reply he expects. He asks, "Shall you be there to-night?" and he gets the reply "No, I won't." Here the second speaker does not really answer the question, but instead states his determination, from which the real answer to the question must be guessed.

<sup>2</sup> This is true also of "shall" and "will" in subordinate clauses after "if," "though," "when," etc.

*In subord. clauses beginning with "if," "though," "when," etc. — use "shall" or "should" for all persons.*

other word. If either word may be used, distinguish between the two in meaning.

See N.S.

gram.

p. 163.

164.

1. I — be delighted to meet him. 2. I — be charmed to see you again. 3. I — be happy to go. 4. I — be pleased to do what I can. 5. I — be glad to do it. 6. I — look for you to-morrow. 7. I — at least try. 8. ✓ I — tell the truth, of course. 9. ✓ I — fight if necessary. 10. ✓ I — not give up without a struggle. 11. I — not blame you at any rate. 12. I — be on my guard. 13. I — not be likely to stay much longer. 14. I — be late to school again. 15. I — be asleep before that. 16. I know I — never see you again. 17. I — be pleased to hear from you whenever you care to write. 18. ✓ I — do as I choose. 19. I —n't do as you wish. 20. I — not put up with such disorder. 21. ✓ I — do my best. 22. ✓ I — go with you, since you wish me to. 23. I — catch cold sitting here. 24. I — ride as fast as I can. 25. I — have occasion to call there this evening. 26. ✓ I — be sixteen to-morrow. 27. ✓ — you be sorry to leave? 28. — you be at home when he calls? 29. — he be expecting to see you? 30. — you be through by twelve? 31. — I go or not? 32. ✓ — you dine with me to-morrow? 33. — you have another cup of tea? 34. ✓ You — do it yourself, — you? 35. You — be there to-night, I suppose? 36. — I put more wood in the stove? 37. — we have time to get tickets? 38. — there be time to get tickets? 39. — we see a good play if we go? 40. How — he cut without any knife? 41. — you lend him your knife? 42. You —n't let it worry you, — you? 43. —n't you close the door? Certainly I —. 44. — you answer his letter? I —. 45. He — be wretched if it rains. 46. ✓ If you — call, I — go with you. 47. ✓ I fancy we — have rain to-day. 48. My ship — sail on Monday. 49. ✓ — you try to write better? I —. 50. He fears I — get hurt. 51. He says he hopes I — be there. 52. You — do nothing of the sort. 53. You — meet me at the five o'clock train. 54. He — be prosecuted for that. 55. ✓ My sister says that Evelyn — be glad to see him. 56. You — have a wet day for your journey. 57. We — not soon forget this meeting. 58. We — soon have to look for another house. 59. ✓ John thinks James — be sick if he goes. 60. He — not do that again.

Insert "should" or "would" in the blanks, and give your reason for your choice : —

- ① The teacher said we — take Chapter VIII. 2. I — think he — have known better. 3. He feared I — get hurt. 4. He asked me if I — go. [Direct: He said to me, "— you go?"]<sup>1</sup> 5. You promised that you — help me. 6. I promised him that the debt — be paid. 7. He declared he — drown if he were not helped. 8. He said you — go. 9. He — go in spite of all I could do to prevent his going. 10. I thought I — wait. 11. I — like to know who he is. 12. He — be sorry to miss his train. 13. I — be sorry to miss my train. 14. If I were you, I — go. 15. I was afraid she —n't come. 16. If I knew where she is, I — write to her. 17. He — pay his debts. 18. He — often fall asleep in church. 19. He said it — not occur again. 20. What — we do without money? 21. Did she say that she — be happy to meet me? 22. — you go if you were invited? 23. What, — you say, is the matter? 24. If it — rain, — you go? 25. If you — try, you could do this.

22. With "if" and "as if," use "were" in both the singular and the plural to state a mere supposition.

#### PRACTICE FORMS

If I were.  
If he were.  
If she were.  
If it were.  
If we were.  
If you were.  
If they were.

If I weren't.  
If he weren't.  
If she weren't.  
If it weren't.  
If we weren't.  
If you weren't.  
If they weren't.

Complete the statement of the supposition in each of the following sentences. Thus, —

*If I were you, I would give him the book.*

<sup>1</sup> Never mix the direct and the indirect: as, [Wrong] "He asked me would I go."

1. — you, I would give him the book. 2. — he, I would not spend so much money. 3. He looks as if — going to a funeral. 4. That dog acts as if — mad. 5. — 'nt so sure of things, he wouldn't make so many blunders. 6. — n't so much snow on the ice, we could go skating. 7. — n't for bears, there would be no bear stories. 8. — richer in lands, we might be poorer in brains. 9. — fewer givers, there would be fewer beggars. 10. — a royal road to learning, there would be more wise men. 11. — less grumbling, there would be more happiness. 12. — more studious, you would be more likely to succeed in life.

## SECTION 10

### Practice in Pronunciation

Now that you have learned the correct equivalents of the most common errors in spoken English, you are ready to set about the work laid down in the last paragraph of Section 9. Do not scatter your efforts by attempting to follow all the rules at once, but select some one of them, put that to work for a week, then proceed to another, and so on, until you have gone through all those rules that give you trouble. When you have gone through all these one at a time, begin again with the first, and go through them again in the same manner as many times as seems necessary. In this way only will you be likely to acquire that very precious thing, the *habit* of using in your talk, easily and naturally, the best English.

In the meantime you are to turn your attention to pronunciation. There are several reasons why you should wish to pronounce your words correctly and distinctly. Good pronunciation doubles the power of words. It is an ever present help in talk, in reading, in speech-making,

and in oratory, and wherever else it is necessary to convey thought clearly and distinctly to others by means of spoken words. Then, too, pronunciation is a kind of index to early training and association. In this respect pronunciation and the grammar of talk are alike. They tell cultured people where you were born, how you were brought up, and with what kind of persons you associated in youth. Unless, therefore, you now, while you are young, attend to pronunciation and the grammar of talk, you will very likely not be able to master them when you grow old. You may in later life acquire much learning about many things, and even about these two things, but you will not then be able to get that surety of good pronunciation and correct speaking, that ease and naturalness of talk that comes to be like a second nature, that will keep you, when you are not on your guard, from slipping back into the errors of your early surroundings and associations.

How, then, are you to set about the bettering of your pronunciation? Owing to the irregular spelling of the English language,<sup>1</sup> and owing also to our imperfect knowl-

<sup>1</sup> "One does not realize how absurd our alphabet is until he finds that of the six vowels, A has 8 uses, E 8, I 7, O 12, U 9, Y 3, so that the single vowels have collectively 47 uses, giving an average of  $7\frac{1}{2}$  apiece. Among the consonants, B has 2 uses (counting the silent ones), C 6, D 4, F 3, G 4, H 3, J 5, K 2, L 3, M 3, N 3, P 2, Q 3, R 2, S 5, T 5, V 2, W 2, X 5, Y 2, Z 4; i.e., 21 consonants have 70 uses, averaging  $3\frac{1}{3}$  apiece. It is easy to show how many different pronunciations a word may have by permutation. But while there is much difficulty in determining the proper pronunciation from the spelling, it is still more difficult to ascertain the proper letters for the spoken word from analogy. The sound E in 'mete' has no less than 40 equivalents in the language, A in 'mate' has 34, A in 'father' 2, A in 'fall' 21, E in 'met' 36, etc. Thus it happens that the word 'scissors' may be spelled 58,365,440 different ways and still have analogies justifying each combination." — W. T. HARRIS.

edge of just how cultured people really do pronounce,<sup>1</sup> rules are of even less value here than in matters of grammar. It is indeed doubtful if a polished pronunciation can be learned from a book. The main thing is to form a habit of carefully scrutinizing the pronunciation of words as you speak or read or hear them. Cultivate the friendship of people of culture and refinement, and observe their ways of talking; from such people you will learn more than from any book. It might be well also to speak rather more deliberately than you now do, — most people speak too rapidly, — remembering the while that words have to be spoken distinctly to be caught readily by the person addressed. Learn the diacritical marks in your dictionary, practise giving the sounds in Exercise 18 (1), and form the habit of always looking up the pronunciation of a word when you are uncertain of it, just as, in writing or in reading, you should always look up the spelling or the meaning of a word of which you are uncertain.

Good pronunciation doubles the power of words. Form the habit of carefully scrutinizing the pronunciation of words as you speak or read or hear them. Always look up the pronunciation of a word of which you are uncertain.

<sup>1</sup> "Learn not only to recognize and tolerate differences of pronunciation, but to *expect* them. Remember that pronunciation is incessantly changing, and that differences between the older and younger generation are not only *possible*, but *inevitable*. Remember that language exists only in the individual, and that such a phrase as 'standard English pronunciation' expresses only an abstraction. Reflect that it is absurd to set up a standard of how English people *ought* to speak, before we know how they actually *do* speak — a knowledge which is still in its infancy, and can only be gained by careful observation of the speech of individuals, the only absolutely reliable observations being those made by a trained individual on himself." — HENRY SWEET, *A Primer of Phonetics*.

## Exercise 17

1. Here are two specimens of poor pronunciation. They are supposed to be accurate reports of what was actually heard. What, should you say, is the chief fault of the reading and the talk?

How A SCHOOL GIRL READ<sup>1</sup>

Agáin we find 'n th' use \*\* Sarcasm \*\* véry powerful means \*\* stimulat \*\* to us \*\* haps \*\* well 'no' órds \*\* Jób to's arrog \*\* 'visers 's the bést inst \*\*

How Two MEN TALKED<sup>2</sup>

"Wych." [How are you?]

"Whahah." [How are you?]

"Ine deh." [Fine day.]

"S, uh call ut a." [Yes, I call it so.]

"Wah thins genl?" [How are things in general?]

"Weh, weh don alil, tmuch thuh; sar kee thiz tirn these tie."

[Well, we're doing a little—not much, though; it's hard to keep things stirring these times.]

"Suh. Bout rye. Finesuh." [That's so. You're about right. I find it so.]

2. Bring to the class a written report, as accurate as you can make it, of the pronunciation of some bit of reading or conversation that you hear to-day. Observe

<sup>1</sup> The asterisks represent portions of the reading which at a distance of about ten feet were absolutely inaudible. The small letters represent portions which were barely audible with strained attention. The circumflex accent indicates "the peculiar 'silly twist,' a form of overemphasis prevalent to an astonishing extent in the utterance of American girls and women in school and out." The transcripts are by Fletcher Osgood.

<sup>2</sup> This is a report of a conversation between two prominent, well-educated business men in a street car, and, writes Mr. Osgood, "does them no injustice."

especially the pronunciation of such expressions as "How do you do?" "How are you?" "Where are you going?" "Good morning!" and the like.

Exercise 18

1. Pronounce the following words, and then give the sounds represented by the italicized letters: —

- |     |        |      |      |
|-----|--------|------|------|
| (1) | a-ll   | e-rr | a-le |
|     | a-rin  | e-nd | i-ce |
|     | a-n    | i-n  | o-ld |
|     | a-sk   | ai-r | ou-r |
|     | e-ve   | u-p  | oi-l |
|     | oo-se  | o-r  | u-se |
|     | l-oo-k | o-n  |      |

- |     |                  |         |        |
|-----|------------------|---------|--------|
| (2) | b-abe            | y-e     | l-null |
|     | d-id             | w-oe    | m-aim  |
|     | g-ig             | th-en   | n-un   |
|     | v-alve           | a-c-ure | r-ap   |
|     | <del>h-ine</del> | si-ng   | fa-r   |

- |     |       |         |
|-----|-------|---------|
| (3) | p-ipe | s-ick   |
|     | t-ent | wh-eat  |
|     | k-ick | th-in   |
|     | f-ife | pu-sh   |
|     | h-e   | ch-urch |

2. Copy into your note-book the "Key to Pronunciation" in the unabridged dictionary in your school, or such portions of it as your teacher directs, and come to the class prepared to give as many of the sounds as you can.

3. Come to the class prepared to answer orally the following questions: —

1. What marks of pronunciation are used in the dictionary? What are the names of these marks? 2. How does a vowel differ from a consonant? 3. What is a diphthong? 4. How are *c* and *g*



pronounced before *a*, *o*, and *u*? Before *e*, *i*, and *y*? 5. How is *ch* pronounced in "chorus"? In "church"? 6. What two sounds has *th*? 7. What two sounds has *s*? 8. How does the dictionary indicate the accent of words? Illustrate on the blackboard. 9. Do you find more than one pronunciation for some words? What does this mean? What of the pronunciation printed first? 10. Does the dictionary give a list of disputed pronunciations? Copy all that is printed about some one word in the list, write the matter on the blackboard, and explain to the class what you have written. 11. Where do you look for the pronunciation of a proper name? 12. What help to pronunciation do you find at the foot of each page in the dictionary? 13. Do you know of any other books that give information about the pronunciation of words?

### Exercise 19<sup>1</sup>

Below is a list of common words often mispronounced. Learn the pronunciation of ten of these words each day for a week or so, reviewing rapidly each day the words previously studied. Where you find two or more pronunciations for the same word, learn and adopt the preferred pronunciation only.

abdomen	alma mater	ballet
accessory	alternate	banquet
acclimate	amenable	bas-relief
acoustics	apparatus	bestial
adept	apparent	bicycle
adult	appendicitis	biography
advertisement	apron	bitumen
again	architect	boudoir
albumen	area	bravado
alkali	aspirant	brethren
allopathy	automobile	brigand
ally	azure	bronchitis

<sup>1</sup> TO THE TEACHER: It is intended that the class now proceed to Chapter III, the words in this list being assigned, ten at a time, in connection with the work of that chapter.

calliope	elm	lever
caloric	employee	livelong
camelopard	encore	long-lived
canine	engine	mandamus
caret	envelope	massage
cayenne	epoch	memoir
cerebrum	err	mercantile
certain	evening	mischievous
chamois	every	moustache
chastisement	exquisite	nephew
cocaine	extraordinary	news
coffee	figure	nominative
cognizance	forehead	occult
cognomen	fortnight	office
column	gallant	often
compensate	genuine	only
conspiracy	government	opponent
construe	gratis	ordeal
contemplate	guardian	patriot
conversant	harass	perfume
costume	heinous	permit
cowardice	heroism	philanthropic
data	history	portrait
deaf	homeopathy	prairie
débris	hygiene	precedent
début	idea	pretence
decorous	ignoramus	profile
deficit	illustrate	programme
demonstrate	industry	promenade
depot	infinitely	psalms
despicable	interesting	put
diamond	iron	quarrel
diphtheria	isolate	quay
diphthong	italic	quinine
docile	juvenile	radish
drama	kinetoscope	recess
economical	knoll	recourse
either	leisure	renaissance

repertoire	saucy	survey
reptile	scenic	towards
research	sinecure	traveller
resource	slake	trio
résumé	sleek	tyranny
revocable	sloth	vehement
rise	slough	vignette
robust	sonorous	wary
romance	soot	wound
root	stanch	yolk
route	stolid	youths
sacrifice	student	zoölogy
sarsaparilla	subtile	
satin	suite	

## SECTION 11

## Summary of Chapter II

Since you speak much more frequently than you write, you should begin your work in composition by setting a strict watch over what you speak. Talk well in order that you may write well.

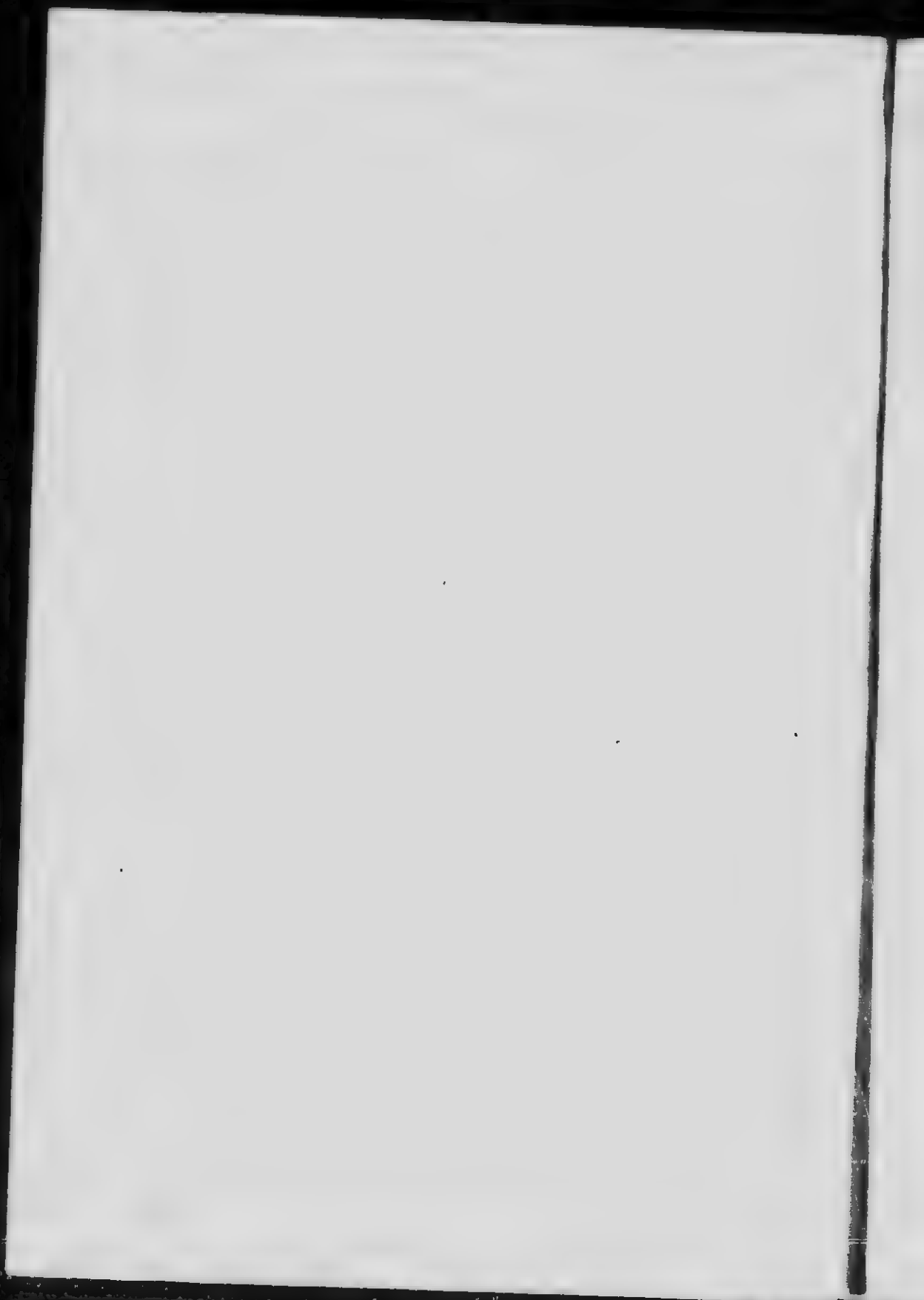
Good talk is less formal, less orderly, and less finished than writing. Talk as well as you can, therefore, but try to avoid being either bookish or pedantic.

Avoid slang and other similar vulgarisms. Slang, especially, is vulgar and offensive to good taste; the use of slang shows a lack of discrimination and hinders mental growth.

The common errors in spoken English are vulgarisms. They may be avoided by learning their correct equivalents, and then by using those equivalents until their use becomes a habit of speech.



FIGURE 4



Good pronunciation doubles the power of words. Form the habit of carefully scrutinizing the pronunciation of words as you speak or read or hear them. Always look up the pronunciation of a word of which you are uncertain.

## CHAPTER III

### THE WRITTEN THEME

#### SECTION 12

#### More about the Subject<sup>1</sup>

THE written theme,<sup>2</sup> or the essay, as it is sometimes called, is the subject of the present chapter. In this chapter you will learn, among other things, how to choose a subject for a written theme, how to narrow that subject until it covers just what you wish to write, how to gather in note form the material for the theme you are to write, how to select and how to arrange the material you gather, and how to write and how to name the theme.

How to choose a subject, or what to write about, you learned in Section 1. There you learned that, unless you are asked to write about some particular thing, you are always to write about the things that you think of most and know most about. There you learned that you are always to write about those things about which you either have something of your own to say or can find something of your own to say.

Let us now suppose that you have chosen for a written theme just such a subject as this. Let us suppose that you have decided to write about "Kites." That is a sub-

<sup>1</sup> Read again what is said in Section 1 about the subject.

<sup>2</sup> The word "theme" is sometimes used in this book in the broader sense of a short composition, in any form, done as a school exercise.

ject about which you already know considerable ; it is a subject about which you already have something of your own to say. Moreover, it is a subject that has the added value of being of interest to others as well as to yourself. All boys, whether seven or seventy years of age, and most girls too, like kites. You know how the doggerel runs : —

“ Though marble time can't always last,  
Though time for spinning tops is past,  
The winds of March blow kite time here,  
And April Fools' day, too, draws near.”

Now, when you have chosen the right kind of subject, are you ready to set about the gathering of material for your theme? No, you are not, though that is just what many boys and girls do when they write themes. There is at least one thing<sup>1</sup> more to be done with the subject before you are ready to gather your material. If you will take a look into your mind when you think of “ Kites ” as a subject, you will observe that the thoughts there are in somewhat a jumble. What, then, is the trouble? Just this. The subject is a broad one, much too broad for your purpose. Most of the themes you will be asked to write in this connection will be but a paragraph or two in length, and how, in a paragraph or two, can you say anything about “ Kites ” that will be worth the reading? Where shall you begin? Where end? In a paragraph or two you might tell how you make a bow kite, how you send messengers up the string, how you use a kite to draw a boat, or the like ; but in a theme of that length to write about “ Kites ” in gen-

<sup>1</sup> Advanced pupils will get a great deal of help from a study of how to word a subject, a matter omitted here because of its difficulty. See Section 3, *Elements of English Composition*



eral would be out of the question. A good-sized volume would hardly exhaust the subject. Besides, there is much about "Kites" that even you would be unable to tell. You know little, I suspect, about scientific kite flying, about Malay and cannibal kites, about the California barrel kite used on the Pacific coast in making observations of the weather, about the ship kite and a hundred and one other kites, to say nothing of all that a scientific kite flyer could tell you about kites and kite flying in this and in other lands and in this and in other times. For your purpose, indeed, such a broad subject as "Kites" is almost as worthless, in its present form, as the trite subjects that Tom chooses for his "compositions." Too much is after all not a great deal better than too little.

Narrow your subject, therefore, until it covers just what you wish to write in the little space at your command. Instead of trying to write a paragraph or two about the broad subject "Kites," which is really the hardest kind of work, select some one phase of the subject that you know about at first hand. Write about "How to make a bow kite," "Sending messengers up the string," "The double belly-band kite," "How kites are sometimes used in building bridges," "The use of the Hargrave kite," or any other thing about kites that you happen to know considerable about and can write of brightly and entertainingly in a short theme. This narrowing of a broad subject, you will soon find, will do much to make your writing easy and pleasant to you and interesting to your readers. It will set your thoughts going in a definite direction, and it will help you to think more vigorously and to some purpose.

Choose the right kind of subject. Then narrow that subject until it covers just what you can write in the little space at your command.

**Exercise 20**

1. Distinguish between the subjects in each of the following pairs. Which subject in each pair is general? Which is specific? Which seems vague and pointless? Which comes the closer to your own interests and experiences? Which is the more suitable for a short theme? Why?

1. Reading.  
Why I like stories of adventure.
2. Easter.  
How to make an Easter egg doll.
3. Exercise.  
The rules of our walking club.
4. Hunting.  
How I killed a bear.
5. Cooking.  
My first loaf of bread.

2. From the following list of subjects select three that you think could be treated in one or two pages of theme-paper; select three others that could be treated in four or five pages. Which subjects would require the most extended treatment? Why?

1. A ride in a prairie schooner.
2. Sleepy Hollow as it looks to-day.
3. How our school celebrated Empire Day.
4. What I know about writing.
5. A trap for catching rabbits.
6. Air ships.
7. Old-fashioned clocks.
8. Great generals.
9. Local characters.

10. How I kept house one day.
11. The tricks of trained animals.
12. An experience with a tramp.
13. Tramps and other beggars.
14. The pleasure of going for the mail.
15. An old house (a description).
16. King Arthur (a character sketch).
17. Hawkeye (Cooper's *Last of the Mohicans*).
18. Baloo, in the *Jungle Book*, as a teacher.
19. Stevenson's *Treasure Island*.
20. The autobiography of a tramp dog.
21. What the hired man told me.
22. The character of the United Empire Loyalists.
23. The making of pottery.
24. Merits and demerits of the daily newspaper.
25. How I feel when themes are read.

8. Select any five of the following general subjects, and, by narrowing them in any way that may occur to you, draw out from each general subject two subjects suitable for a theme of one or two paragraphs. Your final list of ten subjects should contain only such as you actually care to write about, subjects having enough value to justify the time you would spend in thinking and writing about them.<sup>1</sup>

1. Cricket. 2. Lacrosse. 3. Basketball. 4. Scouting. 5. Stilts. 6. Bait. 7. Fishing. 8. Boats. 9. Rafts. 10. Games. 11. Bicycling. 12. Camping out. 13. Football. 14. Gopher hunting. 15. On the ice. 16. First of April. 17. Wild flowers.

<sup>1</sup>TO THE TEACHER: If this exercise is assigned to be written, it will probably be advisable first to do some of the work orally and in the class, — enough at least to enable the pupils to understand just what is to be done. In fact, in all the written work assigned in this book, it is intended that oral and class-room work commonly precede written work. Often enough, however, all the preliminary work that is needed may be done near the close of the recitation when the new lesson is assigned.

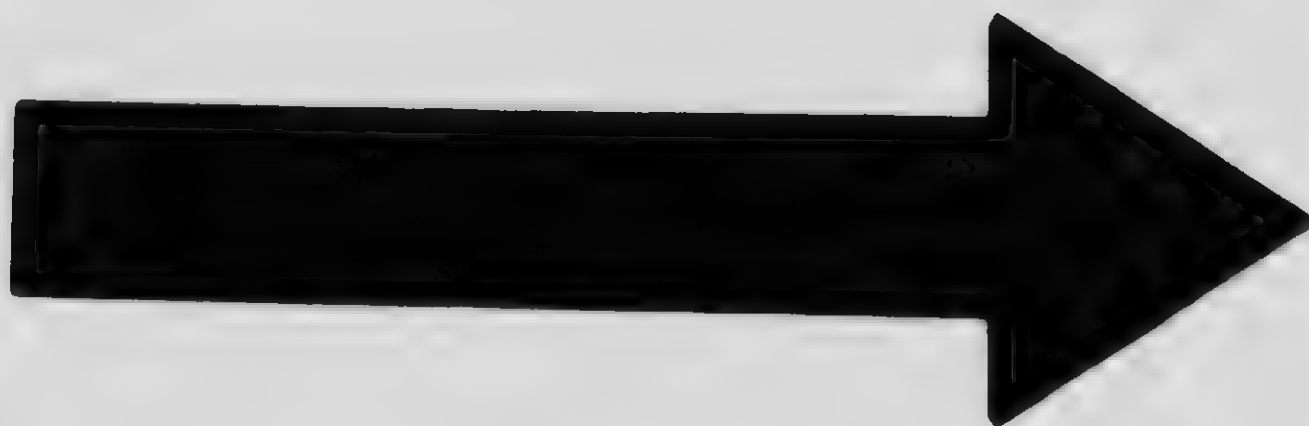
18. Easter. 19. Arbor Day. 20. Picnics. 21. Dolls. 22. Modelling in clay. 23. China painting. 24. Scrapbooks. 25. Home-made candy. 26. Girls' clubs.

4. **CLASS EXERCISE:** The last exercise may profitably be preceded by a class exercise. Select a subject that all the pupils are likely to be interested in, and work it out with the class, permitting the pupils to suggest as many subjects for short themes as they can. Reject all subjects that are narrowed in a meaningless or mechanical fashion. After one subject has been worked out in this manner, assign another subject to the entire class to be narrowed in as many ways as possible in a given time, say ten or fifteen minutes. At the close of the allotted time have several of the papers read and criticised. Then ask for other subjects not on the papers read. When this work is done, permit the pupils to decide which is the most interesting and suitable subject, the subject about which they would most enjoy hearing a theme read. This work of narrowing subjects should be continued until it is thoroughly understood, because there is scarcely anything else that gives so much trouble to young writers as vagueness of subject.

5. Rewrite the subjects you wrote for Exercise 3 (1, 2, 3), narrowing those subjects that seem too broad for a theme of a paragraph or two.

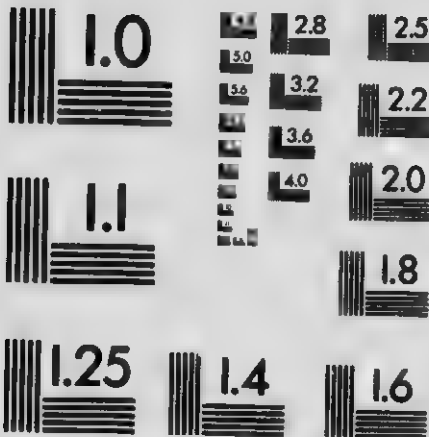
6. From each of the following sources draw out a subject suitable for a short theme : —

1. Things seen on the street.
2. Things done in business.
3. The talk of your friends.
4. The advice of your elders.
5. A lecture you once heard.
6. A book you have recently read.



# MICROCOPY RESOLUTION TEST CHART

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7. Each day, for two weeks, set down in your notebook at least one subject based on the thing that on that day most interests you, writing under each subject a few notes of what you can say about the subject. At the end of the two weeks come to the class prepared to talk about the subject that you think will be most likely to interest the other members of the class.

### SECTION 13

#### Gathering Material and Taking Notes

After you have chosen your subject, and after you have narrowed that subject until it covers just what you wish to write, you are ready to set about the gathering of your material—if you have not already at hand enough material for your purpose. This material you are to gather is the thoughts you think it likely you can put into your theme; and if you have chosen a subject from your own knowledge and experience, it is more than likely that you will find in your own mind the best thoughts for your theme. These thoughts may to you seem utterly trivial and of very little consequence, and they may be jumbled together in what at first looks like inextricable confusion. By a little thinking, however, you may turn this confusion into clearness, just as you may, by reversing a kaleidoscope, turn the jumbled bits of glass, which you see when you look into the wrong end of the instrument, into orderly and beautiful figures. Bear in mind that these first thoughts are your best thoughts, and that nowhere outside of yourself will you be likely to find thoughts half so fresh and original. Bear in mind, also, that the more of these first thoughts you put into what you write, the more others will be interested in what you write.

Many subjects, however, will take you on a hunt for material. These subjects will be such as you know little or nothing about at first-hand, but about which you think you can find something of your own to say. For such subjects you may gather material by one or more of the following methods: (1) by seeing, (2) by talking, (3) by reading, and (4) by thinking over the material thus gathered.

If the subject you are to write about is a thing you can see, go and see that thing and look at it until you know just how it differs from every other thing that seems to be like it. Know that in the whole world there are no two things precisely alike, whether they be two trees, two faces, or two grains of sand. In each there is a grain of the unknown — something that makes it a little different from the other thing that at first sight seemed to be like it. Most of us do not look at things long enough or closely enough to know what they are. We see, and yet do not see. You yourself cannot on the instant tell me how a cat or a dog lies down, how a horse gets up, or how a cow drinks; and yet you have seen and not seen these things done a score or more of times. Keep your eyes open to see things, therefore, and keep your eyes on the things you see until you know what they are.

It may be that the thing you are to write about is something that is not to be seen. But whether it is or is not visible you may at any rate have a talk about it with some other boy or girl or with some older person. If you are to write about a bow kite, for example, you may get from Tom an idea about the best wood to use for the sticks, from Dick a thought about the right way to attach the belly-band, and from Harry a direction as to the proper



length and weight of the tail. I know boys and girls who are forever asking questions — intelligent questions — about things, and who get some of their best thoughts in just this way. Gathering material by talking, then, is not a method to be neglected.

Some subjects will take you to books, and here you must use all your discretion to keep from being swept hither and thither by what you read. Learn to be a master of books, and not a slave. There is only one way for you to become a master of books, and that is for you to turn over and over in your mind the thoughts you read, until you can in your own words, and not in the author's words, state those thoughts so clearly that any boy or girl of your own age can understand them. In that way only will you be able to make the thoughts you obtain from books your very own. Even in taking notes of what you read, it is well first to have the thought firmly fixed in your own mind and then to state that thought in words of your own. If you copy any of what you read, copy only what you think you may be likely to quote, and then remember that it is the part of honesty to put this matter within quotation marks.

Now, all the while you are gathering material by seeing, by talking, and by reading, you are adding to and changing that material by the thoughts — thoughts wholly your own — that come to you as you work. That is, to some extent you are all this while using the fourth method of gathering material. But now you are to put this method to work by itself. Having gathered sufficient material by the other methods, you have now to think through and through the material thus gathered, and to set down whatever additional material this thinking brings you. Think-

ing the vagueness out of your material will not always be an easy task, but it is a task, nevertheless, that you must always do before you write. Indeed, the longer you hold your material in your mind before writing, the more you brood over it, the more you find in it what no one else has found, the better it will be with what you write. Work yourself free from "thought-laziness."

This brings us to notes and note taking. The experience of writers is that a note-book is the one thing they cannot do without. "Keep a note-book," writes one author. "Travel with it, eat with it, sleep with it. Write in it every stray thought that flutters up in your brain." The reason a note-book is so essential in the gathering of material is that the memory can so seldom be depended upon to recall a needed thought at just the right moment. Unless you jot down your thoughts as they occur to you, you will find that some of your thoughts, and often enough your best thoughts, will either entirely escape you or will lose the fine glow of their conception. To be of much service, however, a note-book should have two qualities. It should be of a size that you can conveniently carry about with you, and it should have detachable leaves, so that you can add a leaf here or take out a leaf there as occasion demands.<sup>1</sup> This note-book

<sup>1</sup> A note-book with leaves about 5 x 8 inches is a convenient size for the work of the school. One much used by professional writers is bound in seal, with a cover 5½ x 7½ inches and leaves 4½ x 7½ inches. Card indexes also are widely used at present by business and professional men, the cards most used being 3 x 5 inches or 4 x 6 inches. Since the blank cards may be carried about in a pocket letter case, or loose in the pocket for that matter, a card index is often used instead of a note-book, though its use is rather too complicated for young workers. The important point is to have a note-book and use it.

you should use, and use all the time. How you are to take notes will be explained in the exercise that follows.

Your own thoughts are the best to put into what you write. Turn your material over and over in your mind until you have thought all the vagueness out of it. Keep a note-book and use it all the time.

#### Exercise 21

1. From the lists of subjects in the preceding exercises, or from the lists you yourself have prepared, select a subject that you know considerable about at first-hand. Narrow the subject as suggested in Section 12, and then on a sheet of paper, or on a page in your note-book, jot down as they occur to you your first thoughts on the subject.

In jotting down your thoughts as they occur to you, you will soon discover that you think your thoughts, not in complete sentences, but in fragments of sentences, or, rather, in mental pictures that answer to fragments of sentences, and that flash one after another through your brain. Therefore, in taking notes for immediate use, of what you think, or see, or hear, or read, use "catch-words" and fragments of sentences. Let us suppose, for example, that you have decided to relate the story of how Dick beat you and Tom at making stilts. Your thoughts will come to you in something like this fashion: —

#### NOTES OF FIRST THOUGHTS

Stilt time — Tom and I decided to make hand-stilts — worked together one Saturday — begged four of Aunt Jane's clothes-poles for sticks — shaped handles with knives — smoothed them with sandpaper — outlined, with piece of soft brick, block for foot-rest — sawed block out of plank and made three more blocks — smoothed blocks with knives — bored holes for nails and screws with piece of heated iron — fastened blocks to sticks — sticks the

right length—just reached our hands—how at twilight Tom and I mounted our stilts—how we triumphed over the other boys—their stilts lower than ours—our triumph short-lived—Dick came up with high knee-stilts—these harder to manage than ours—Dick passed by too proud to answer our hail—had hands in pockets—whistled “Rule, Britannia!”—Tom and I decide to have knee-stilts.

2. From the same lists select some interesting object that can be seen. Go and look at it on three different days. On the first day set down in rough note form all you see that seems to distinguish the thing from other things that are similar to it, and on each of the succeeding days set down in the same manner the details you had not previously seen. Take an old, rickety, wooden building, a locomotive taking a curve, a passenger train slowing up at the station, a ship at anchor, a child playing, the face of a friend, a person who dresses or acts oddly, a prairie scene, a forest scene,—anything you please. As you will wish to describe the thing from one point of view, you will need to be careful to take your notes each day from the same position.

8. Talk about this subject, or some other subject, with some other boy or girl or with an older person, and, after you have separated, jot down in note form the thoughts you gather from your talk.

4. With pencil and note-book before you, take notes of what is said during the first ten or fifteen minutes of some recitation. Here it will be necessary to give your whole attention to the *thought*; if you try to remember the exact words, you will be lost. As soon after the recitation as you have the time, write out a more complete record of what was said. Hand in both the notes and the final record.

5. Select a subject about which you can find something in books, and take notes. These notes you may make somewhat fuller than the notes you took for 4. (1) Read through the pages you consult, to obtain some idea of what they are about; (2) give them a second reading, and this time take your notes; (3) take no more notes than you will need for your theme, and state them in your own words; (4) put within quotation marks that which you copy, together with the name of the author, the title of the work, and the volume, chapter, page, or whatever in each case will most precisely locate the passage quoted.

6. Take the material you have gathered for 2, 3, and 5 above, read it several times, and jot down in note form whatever new thoughts occur to you as you read and think.

7. Now, the notes you have thus far taken in this exercise have been rough, hastily written things, mere jottings which it is supposed you will make immediate use of in the writing of some theme. But it is often necessary to take notes that will be preserved for some time, or that are intended for the eye of another, as in your note-book in physics, in literature, or in history. Upon such notes you should bestow more care and thought, giving them a fuller and more finished form. If, for instance, you were to take notes of the following selection, your notes might take the form of those immediately following the selection. Here you should observe the four numbered suggestions given in 5 above.

#### MR. EDISON'S "NOTION" BOOKS

Mr. Thomas A. Edison does not trust altogether to his memory. For forty years he has made his "notion" books, as he calls them, the repository of his thoughts, his experiments, and his discoveries.

These "notion" books are ordinary note-books, small enough to thrust into the pocket. Mr. Edison is never without one of these books. He keeps one within reach while he works, talks, thinks, eats, sleeps, and travels. To him one dozen of these books are more precious than his whole palatial library of 40,000 volumes.

Of the myriad inventions with which Mr. Edison's name is associated only three do not appear in the "notion" books. As the "notion" book habit has grown on him, Mr. Edison has made his notes more minute and elaborate than at first. When opportunity presents itself to test the worth of any one "notion," he writes out minute details of the results. If these results warrant him in believing that great and lasting good can be accomplished by perfecting his discovery, he works early and late until he brings his experiments to a successful issue, and the note-book shows with photographic clearness every move he has made. But if the "notion" is weighed in the balance and found wanting, he writes the letters "N. G." beneath the report.

Each page of these books is dated, and the date is attested by three witnesses. These witnesses are men picked from his staff of assistants. Their initials appear at the foot of every paragraph of importance and across the pen and ink sketches he has made of machinery. When a lawsuit against infringers crops up, Mr. Edison finds his "notion" books invaluable in proving his case. He has only to produce in court the particular note-book with a report of the disputed invention, and to show how he worked it out from its initial conception to its completion. The eloquence of those pages, signed and witnessed, is irresistible, and no claim, however logical it may appear on the surface, can withstand the silent testimony of the "notion" books. — *Adapted from a newspaper article.*

#### THE NOTES

Mr. Edison has used note-books ("notion" books) for forty years. They are of pocket size, and, walking or sleeping, he is never without his "notion" book.

In these books he has made records — the later the more minute — of all but three of his inventions. When he tests a "notion" he records each step in his experiments. He writes "N. G." after unsuccessful experiments.

He dates each page, and has three of his assistants attest the date. He finds the books invaluable in lawsuits against infringers.

Read carefully the following selection, and take notes as just directed:—

#### THE CAMP-FIRE

The object of the camp-fire is to give heat, and incidentally light, to your tent or shanty. You can hardly build this kind of fire unless you have a good axe and know how to chop. For the first thing that you need is a solid backlog, the thicker the better, to hold the heat and reflect it into the tent. This log must not be too dry, or it will burn out quickly. Neither must it be too damp, else it will smolder and discourage the fire. The best wood for it is the body of a yellow birch, and, next to that, a green balsam. It should be five or six feet long, and at least two and a half feet in diameter. If you cannot find a tree thick enough, cut two or three lengths of a smaller one; lay the thickest log on the ground first, about ten or twelve feet in front of the tent; drive two strong stakes behind it, slanting a little backward; and lay the other logs on top of the first, resting against the stakes.

Now you are ready for the hand-chunks, or andirons. These are shorter sticks of wood, eight or ten inches thick, laid at right angles to the backlog, four or five feet apart. Across these you are to build up the firewood proper.

Use a dry spruce-tree, not one that has fallen, but one that is dead and still standing, if you want a lively, snapping fire. Use a hard maple or a hickory if you want a fire that will burn steadily and make few sparks. But if you like a fire to blaze up at first with a splendid flame, and then burn on with an enduring heat far into the night, a young white birch with the bark on is the tree to choose. Six or eight round sticks of this laid across the hand-chunks, with perhaps a few quarterings of a larger tree, will make a glorious fire.

But before you put these on, you must be ready to light up. A few splinters of dry spruce or pine or balsam, stood endwise against the backlog, or, better still, piled up in a pyramid between the hand-chunks; a few strips of birch-bark; and one good match,—these are all that you want. But be sure that your match is a good one.

\* \* \* \* \*

In the woods, the old-fashioned brimstone match of our grandfathers — the match with a brown head and a stout stick and a dreadful smell — is the best. But if you have only one, you would better not trust even that to light your fire directly. Use it first to touch off a roll of birch-bark which you hold in your hand. Then, when the bark is well alight, crinkling and curling, push it under the heap of kindlings, give the flame time to take a good hold, and lay your wood over it, a stick at a time, until the whole pile is blazing. Now your fire is started. Your friendly little gnome with the red hair is ready to serve you through the night. — HENRY VAN DYKE, *Fisherman's Luck*.<sup>1</sup>

8. Select an article from a recent issue of some magazine, an article that your teacher approves, and take notes. Bring your notes to the class, and, using the notes as a guide, give orally the gist of the article.

9. When you study Section 14, take notes. Later, take notes of Section 15.

#### SECTION 14

##### Selecting and Arranging Material

If you will now turn to the notes you gathered for one of the assignments in the last exercise, and especially to the notes you gathered by using for one subject all the methods suggested in Section 13, you will observe two things: first, you have gathered altogether more material than you can use in a single short theme; and second, much of the material you have gathered either does not relate to the special phase of the subject you are to write about, or is not precisely suited to the way in which you are to treat that subject, or will not appeal to the particular reader or set of readers you are to address. This is the experience of all writers, even of those who make a business of writing. The grains of wheat selected for the seed

<sup>1</sup> Copyright, 1899, 1905, by Charles Scribner's Sons.



are always the choicest. You must therefore select for your theme the most suitable of the details you have gathered.

This selection you must make with care, and before you set about the work of writing. Read once more the first paragraph in Mr. van Dyke's explanation of how to build a camp-fire.<sup>1</sup> You will find in that paragraph at least seven important details: —

1. The object of the camp-fire.
2. A good axe needed for chopping.
3. A thick backlog necessary — neither too dry nor too damp.
4. The best wood for the backlog.
5. The size of the backlog.
6. A suitable substitute for the backlog — two or three smaller logs.
7. The placing of these logs.

These are the details that Mr. van Dyke thought would best explain to his readers the first stage in the building of a camp-fire. To test the worth of his selection, omit one of the details, say detail 2 or 4, read the paragraph, and observe the effect. Is there not a decided loss to the explanation? Now think of some detail that might have been put in, but was not; put it in, read the paragraph, and observe the effect. The paragraph, then, is well put together. That is, the author put into the paragraph no detail that can be omitted without a real loss to it, and he omitted a good many details which, if he had put them in, would only have marred his explanation.

The lesson to be learned here is this: Say no more than needs to be said, and yet say all that needs to be said; in other words, go carefully through the material you have gathered, which must always be greater than

<sup>1</sup> In Exercise 21 (7).

your needs, select and use what will well serve your present purpose, and no more. Two questions will help you to make this selection: (1) "Is there any detail in my material which is not needed for my present purpose?" (2) "Is any detail needed which is not now in my material?" As you go on you will learn several principles that will help you to answer these questions. In the meantime, a narrow and definite subject will help you as much as anything else in selecting your material; there is nothing more likely to lead you astray than to try to write about something of everything.

But it is not enough merely to select your material; you have also to arrange what you select in some natural order. This is just what Mr. van Dyke did before he wrote the paragraph about the backlog. Rearrange the details in this paragraph, put detail 5 in the place of detail 2, or detail 7 in the place of detail 3, and you at once confuse the explanation. Observe, further, that the details in this paragraph are all about one thing — the backlog. Each paragraph that follows is made up of other details properly arranged, and the paragraphs themselves, the groups of details, are likewise properly arranged. The order is a perfectly natural one, that which you would follow in the building and lighting of a camp-fire: —

1. The backlog.
2. The hand-chunks.
3. The firewood proper.
4. The kindling.
5. Lighting up.

Each kind of writing, you will learn as you go on in this book, has for the effect to be produced some one best order

for the arrangement of details, and this order you may always work out of the material you gather. The details of a story, for example, you may arrange in the order in which they took place; the details of a description, in the order in which they are seen; the details of an explanation, in the order in which they can be most easily understood.<sup>1</sup> A good way to get order out of your material is to prepare an outline. In an outline you set down the most important details in your material, or headings, as they are sometimes called, and then you group under these headings the less important details, or subheadings, in such manner that those details that are near in thought stand near in place also. The most convenient way to do this is to write each heading and subheading on a separate slip of paper—cards, if you have them, are better than slips of paper for this work—in what seems to you to be the natural order. Then study and sort these slips or cards until you are satisfied that you cannot better the order, when you may write your outline on a single sheet of paper. In this manner you may make any number of fresh plans, without having each time to write out every new one afresh.

Select and arrange your material before you write. Say no more than needs to be said; say all that needs to be said; say it in the right order. Use an outline.

#### Exercise 22

1. The following little story is a classic. (1) Read it

<sup>1</sup> This is the order commonly adopted for each of the three kinds of writing mentioned, but the effect to be produced, the method of treatment, the character of the readers addressed, or some other thing of the sort, may make a change desirable. This matter will be made clear later on.

through to get the thought. (2) Make a list of the details in the story. (3) Omit one of the details in your list, say "of seven years old," read the story without this detail, and note the effect. How, then, does this detail help to tell the story? Do the same with the other details, trying in that way to find out why each detail was used. (4) Now think of some detail that the writer might have put into the story, but did not. Insert it, read the story, and note the effect. Do the same with other details. (5) Without consulting the text rewrite the story in your own words.

#### THE WHISTLE

When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children, and being charmed with the sound of a *whistle*, that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my *whistle*, but disturbing all the family. My brothers and sisters and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation; and the reflection gave me more chagrin than the *whistle* gave me pleasure.

This, however, was afterwards of use to me, the impression continuing in my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, *Don't give too much for the whistle*; and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who *gave too much for the whistle*. — BENJAMIN FRANKLIN.

2. Select some paragraph quoted in this book, and study it in the same manner as in 1. Find an interesting

narrative paragraph in some other book, bring it to the class, and study it in the same way.

3. From the material you gathered for one of the assignments in Exercise 21 select suitable details for a short theme. Make a list of the details you select, and come to the class prepared to defend your choice.

4. CLASS EXERCISE: Select some subject with which nearly all the class are familiar, and write on the blackboard the headings and subheadings as they are suggested by the various members of the class. Accept none but good suggestions, and when enough of these have been recorded, ask the pupils to transfer to separate slips of paper (about  $1\frac{1}{2}$  by 5 inches), which they have brought to the class for this purpose, all those headings and subheadings on the blackboard which they think they can use in making an outline. These slips of paper are then to be rearranged according to the method described in Section 14, and the outline that results from the rearrangement, with the necessary changes in wording, is to be written on such paper as is required for the written work of the course.

Number and letter the headings and subheadings as in the following model outline: —

#### THE LUMBER JACK AND HIS WORK

- I. The lumber jack.
  1. How he looks.
    - a. His rough exterior.
    - b. Marks of his trade.
      - x. Spiked boots.
      - y. Iron-pointed pole.
  2. Where he lives.
    - a. In a tent.
    - b. In a log hut.
    - c. On a raft.

## II. The lumber jack's work.

1. Felling trees and hauling logs.
  - a. Notching the trees to be felled.
  - b. Felling the trees.
  - c. Hewing the logs.
  - d. Hauling the logs to the waterway.
2. Driving the logs to the sawmill.
  - a. Collecting the logs.
  - b. Floating the logs.
    - x. By a dam.
    - y. By spring floods.
  - c. Guiding the logs.
    - x. From the shore.
    - y. From the raft.
    - z. From the "alligator."
  - d. Incidents of the drive.
    - x. Stampedes and jams.
    - y. "Shooting the chutes."
3. Dangers of the work.
  - a. Falling of dead branches.
  - b. Falling of trees.
  - c. Slipping of logs in loading.
  - d. Rolling of logs in driving.
4. Pleasures of the work.
  - a. Songs and stories.
  - b. "Burring."
  - c. Celebrating at the close.

[ "Burring is a rude amusement, the outcome of a rude occupation. The two contestants take their stand on a heavy sawed-off section of a trunk, one at each end. One endeavors with his feet to make the log revolve as rapidly as possible, and so to throw the other into the stream. The other does what he can to maintain his foothold, to stop the revolution of the timber, and to cause it to turn back and to throw his opponent, to unhorse—or unlog—his adversary." — GEORGE HIBBARD, *The Book-lover's Magazine*. ]

NOTE. — Test an outline by the following questions : (1) Has the outline unity? Does it include any fact not closely connected with the subject? Omit it. Is any fact still needed to develop the subject? Insert it. (2) Do the headings or subheadings overlap? That is, is any thought included in two or more headings or subheadings? Overlapping in the outline means useless repetition in the theme. (3) Is the proportion of the outline correct? That is, has each important division in the outline just the space it deserves? Important matters deserve more space than unimportant matters. (4) Are the headings and subheadings that are similar in thought similar also in wording? See *a, b, c*, under I, 2, in the model outline; or *x, y, z*, under II, 2, *c*. (5) Do the headings and subheadings stand in the proper order? Do those points that suggest each other, that are in contrast, that are in the relation of cause and effect, etc., stand near together in the outline? Is climax observed? Do the more important points follow the less important?

5. Complete one of the following outlines by adding subheadings: —

THE DOG

- I. His intelligence.
- II. His docility.
- III. His faithfulness.

THE OLD HOMESTEAD

- I. The house.
- II. The dooryard.
- III. The surrounding country.

THE NORTH AMERICAN INDIAN

- I. His appearance.
- II. His dwelling.
- III. His occupation.
- IV. His amusements.

6. From the details you selected for 3 above prepare an outline for a short theme.

7. On one of the following subjects prepare an outline for a short theme, observing the instructions given in

proceeding sections about narrowing the subject, gathering material, etc.: —

**EXPERIENCE :**

1. A day's fun.
2. The big storm.
3. What I do out of school.
4. Things I have made.
5. Going down town.
6. One night after school.
7. Lessons I have learned outside of books.
8. Wild animals I have known.
9. My experience in saving money.
10. How I learned to skate.

**IMAGINATION :**

1. The complaints of an old hat.
2. A trip to the moon.
3. If I were a boy (for a girl).
4. If I were a girl (for a boy).
5. What the school gong knows.
6. What the stuffed owl said.
7. When I saw Wellington.
8. The voice of the pine tree.
9. If I were heir to a million.
10. The empty stocking (a Christmas tale).

**READING :**

1. A Christmas dinner.
2. The dogs of St. Bernard.
3. The king and the page.
4. The painter of Seville.
5. The mouse and the moonbeam.
6. A story from *Ivanhoe*.
7. The village preacher.
8. Jacques Cartier.
9. The Arab's gift.
10. A true story of a bear.



## SECTION 15

## Writing and Naming the Theme

In Section 2 you were told how to write the first rough draft of a theme, and in Section 4, how to work this first rough draft into the finished theme. Since these two sections tell all that needs to be told at this time about the writing of a theme, you will do well to read them again before you take up the paragraph that follows this. Remember that the first thing to do in the writing of a theme is to think, not to write. First of all have the thought of what you are to write clear in your mind; then, with as little attention as possible to spelling, to punctuation, to word choice, and to sentence structure, put that thought as swiftly as you can on paper. Be sure to use your own words, and make your thought so clear that any boy or girl of your own age can readily understand what you write. When you have made the first rough draft of your theme, slowly and thoughtfully revise and rewrite, — rewrite twenty times if necessary, — until your theme is as perfect as you can make it.

When you think you have your theme as perfect as you can make it, you are ready to name it — to give it a title. The title of a theme has been compared to the label a druggist puts on a bottle to show what it contains. Just as the label shows what the bottle contains, so the title shows what the theme is about. The selection of a subject is the first thing done in the writing of a theme, while the selection of a title is the last. The subject is of chief importance, and dictates what material shall and shall not be used, while the title is only an afterthought,

calling attention in the briefest possible way to what has been written.

A title should be brief. It is not now the fashion, as it was years ago, to give even short works long titles. A book published in 1813, a favorite of my boyhood days, had the following title : —

Remarkable Shipwrecks, or a Collection of Interesting Accounts of Naval Disasters, with Many Particulars of the Extraordinary Adventures and Sufferings of the Crews of Vessels Wrecked at Sea, and of Their Treatment on Distant Shores, together with an Account of the Deliverance of Survivors.

Forty-four words, where to-day two or three would serve. A title, also, should be clear. *Skating* is not a clear title for a short theme, since it gives the reader no clue as to what phase of the subject the theme is about. *How I Learned to Skate* would be better, for then the reader would know what to expect. Titles that mislead the reader, or that promise too much, are poor titles. A title, furthermore, should be interesting, or rather, interest-rousing. That is, a title should catch the attention of the reader and pique his curiosity. *Treasure Island* is such a title; *Incidents in the Early Life of James Hawkins*, although covering in thought Stevenson's narrative, is not.

NOTE — Titles, when cited or quoted, are usually enclosed in quotation marks or printed in italics, the first word and each important word thereafter being capitalized.

Before you begin to write have clear in your mind the thought of what you are to write. Then put that thought as swiftly as you can on paper, using your own words and thinking of little but the thought itself. Revise this first rough draft slowly and thoughtfully, rewriting your theme

as many times as seems necessary. Give your theme a brief, clear, and interesting title.

### Exercise 23

1. **CLASS EXERCISE:** Let the class choose by vote some one of the subjects listed on the preceding pages of this book. Then apply to the subject chosen each of the processes thus far taught and practised. (1) Narrow the subject, (2) set down first thoughts on it, (3) gather material on it by seeing, (4) gather material on it by talking, (5) gather material on it by reading, (6) gather material on it by thinking, (7) select the material to be used, (8) arrange it by means of an outline, (9) make without notes a first rough draft of the theme, (10) revise it and rewrite it, and finally (11) write out the finished theme. With the possible exception of (3), (4), and (5), this work should be done in the class-room, and each process should be thoroughly talked over and discussed in the class. Moreover, the results of each process should be kept separate, and, when all the work is done, neatly copied on separate sheets of paper, or in a note-book, and preserved for future reference. The exercise will consume several recitation periods.

**NOTE.**— The object of this exercise is to teach the use and importance of a good method in writing. The method here put into practice, which has been developed step by step in the preceding sections of this book, and practised step by step by the pupil, is the only natural method there is for the writing of a single essay of any sort, and, therefore, the only natural method there is for the writing of any number of essays. It is the method almost every writer comes to use more or less instinctively in actual composition. See *Elements of English Composition*.

2. From the titles in some publisher's catalogue select five that are at once brief, clear, and interesting. Select five that lack one or all of these qualities, and come to the class prepared to point out their faults.

3. Make a list of the titles in some book of essays or of short stories, or of the titles of the chapters in some novel—a book that your teacher approves—by Blackmore, George Eliot, Goldsmith, Hawthorne, Irving, Thackeray, Ruskin, Scott, or Stevenson. Study the titles in your list, and be prepared to point out some feature that characterizes them.

4. Some books have subtitles. Find five of these.

5. Write titles for the following subjects:—

1. Indian warfare as portrayed by Cooper in *The Last of the Mohicans*.

2. The English school as described by Dickens in *David Copperfield* (the school at Salem House), *Dombey and Son* (Dr. Blimber's school), and *Nicholas Nickleby* (Dotheboys Hall).

3. The parrot in *Treasure Island* and in *Robinson Crusoe*.

4. The story of the discovery of gold in the Klondike.

5. The sounds heard in five minutes in the middle of a busy day.

6. The circus—unloading the animals, the crowd, a side show, the trick horses, the trained elephants.

7. An imaginary account of the methods of travel in the next century.

6. Read the following selections, and suggest an appropriate and attractive title for each:—

It happened, one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunder-struck, or as if I had seen an apparition. I listened, I looked round me, I could hear nothing, nor see any thing. I went up to a rising ground to look farther. I went up the shore, and down the shore, but it was all one, I could see no other impression but that one. I went to it again to see if there were any more, and to observe

if it might not be my fancy; but there was no room for that, for there was exactly the very print of a foot, toes, heel, and every part of a foot. How it came thither I knew not, nor could in the least imagine. But, after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man. — DANIEL DEFOE, *Robinson Crusoe*.

The Russians advanced down the hill at a slow canter, which they changed to a trot, and at last nearly halted. Their first line was at least double the length of ours — it was three times as deep. Behind them was a similar line, equally strong and compact. They evidently despised their insignificant-looking enemy; but their time was come. The trumpets rang out again through the valley, and the Greys and Enniskilleners went right at the centre of the Russian cavalry. The space between them was only a few hundred yards; it was scarce enough to let the horses "gather way," nor had the men quite space sufficient for the full play of their sword-arms. The Russian line brings forward each wing as our cavalry advance, and threatens to annihilate them as they pass on. Turning a little to the left so as to meet the Russian right, the Greys rush on with a cheer that thrills to every heart — the wild shout of the Enniskilleners rises through the air at the same instant. As lightning flashes through a cloud, the Greys and Enniskilleners pierced through the dark masses of the Russians. The shock was but for a moment. There was a clash of steel and a light play of sword-blades in the air, and then the Greys and the Redcoats disappear in the midst of the shaken and quivering columns. In another moment we see them emerging and dashing on with diminished numbers and in broken order against the second line, which is advancing against them as fast as it can, to retrieve the fortune of the charge. It was a terrible moment. "God help them! they are lost!" was the exclamation of more than one man, and the thought of many. — SIR WILLIAM HOWARD RUSSELL.

You never in all your life saw anything like Trotty after this. I don't care where you have lived or what you have seen; you never in your life saw anything at all approaching him! He sat down in

his chair and beat his knees and cried. He sat down in his chair and beat his knees and laughed. He sat down in his chair and beat his knees and laughed and cried together. He got out of his chair and hugged Meg. He got out of his chair and hugged Richard. He got out of his chair and hugged them both at once. He kept running up to Meg, and squeezing her fresh face between his hands and kissing it, going from her backwards not to lose sight of it, and running up again like a figure in a magic lantern; and whatever he did, he was constantly sitting himself down in his chair, and never stopping in it for a single moment; being—that's the truth—beside himself with joy. — CHARLES DICKENS, *The Chimes*.

Beyond the great prairies and in the shadow of the Rockies lie the Foothills. For nine hundred miles the prairies spread themselves out in vast level reaches, and then begin to climb over softly rounded mounds that ever grow higher and sharper, till here and there, they break into jagged points and at last rest upon the great bases of the mighty mountains. These rounded hills that join the prairies to the mountains form the Foothill Country. They extend for about a hundred miles only, but no other hundred miles of the great West are so full of interest and romance. The natural features of the country combine the beauties of prairie and of mountain scenery. There are valleys so wide that the farther side melts into the horizon, and uplands so vast as to suggest the unbroken prairie. Nearer the mountains the valleys dip deep and ever deeper till they narrow into cañons through which mountain torrents pour their blue-gray waters from glaciers that lie glistening between the white peaks far away. — RALPH CONNOR, *The Sky Pilot*.

At the beginning of the action he [Dundee] had taken his place in front of his little band of cavalry. He bade them follow him, and rode forward. But it seemed to be decreed that, on that day, the Lowland Scotch should in both armies appear to disadvantage. The horse hesitated. Dundee turned round, stood up in his stirrups, and, waving his hat, invited them to come on. As he lifted his arm, his cuirass rose, and exposed every part of his left side. A musket ball struck him; his horse reared forward and plunged into a cloud of smoke and dust, which hid from both armies the

fall of the victorious general. A person named Johnstone was near him and caught him as he sank down from the saddle. "How goes the day?" said Dundee. "Well for King James," answered Johnstone: "but I am sorry for Your Lordship." "If it is well for him," answered the dying man, "it matters the less for me." He never spoke again; but when, half an hour later, Lord Dunfermline and some other friends came to the spot, they thought that they could still discern some faint remains of life. The body, wrapped in two plaids, was carried to the Castle of Blair. — LORD MACAULAY, *History of England*.

7. Bring to the class a paragraph or an anecdote that you like, read it to the class, and ask the other pupils to suggest a title for it.

## SECTION 16

### The Form of the Theme

When you write the first rough draft of a theme, — or, for that matter, all the drafts that precede the final one, — you may use any kind or size of paper you please, and you may write with either pen or pencil. When you are writing at white heat, which is the only way you should ever write a first draft, you have no time or thought to spend on the details of your manuscript. However, if you wish to write even the first draft of a theme with some degree of pleasure, you will have your printer cut into sheets  $8\frac{1}{2}$  by 11 inches a quantity of ordinary newspaper, and you will use a pencil with a big, soft lead that makes a deep, rich black mark.

When you write the final draft of your theme, you would do well to adopt the following suggestions. These, however, are merely given as suggestions, and may be modified as your teacher directs.

- (1) Use unruled paper 8½ by 11 inches in size, of the color and make that your teacher chooses for the work of the class, and write on only one side of a sheet.
- (2) Use black ink,—the best writing fluid you can get.
- (3) Leave a margin of at least an inch along the left-hand side of each page, as straight-edged as you can make it without ruling it. Never rule lines or margins on unruled paper, even though you erase your rulings. By using care in spacing words at the ends of the lines, you can leave a fairly straight margin of about an inch along the right-hand side of each page.
- (4) Leave a margin of about two inches at the top of the first page, above the title, and, between the title and the first line of the theme, leave a blank space equal to about the space usually occupied by two lines of writing.
- (5) Write the title in the middle of the line, and capitalize each noun, adjective, verb, and other important words in it.<sup>1</sup>
- (6) Indent the first word of each paragraph an inch or an inch and a half. Except at the end of a paragraph, avoid leaving a noticeable blank space at the end of a line.
- (7) If you have corrections to make in the final draft, make them neatly. Draw a horizontal line through a word to strike it out, and use the caret to point to interlined words. If you have many corrections to make on the same page, rewrite the page.

<sup>1</sup> It is well to capitalize all words except prepositions, conjunctions, and articles, though many printers and publishers now make it a rule to capitalize only nouns and adjectives in headings that correspond to theme titles.



(8) Fold the theme once crosswise,<sup>1</sup> bringing the top of the page down to the bottom. On the outside of the folded theme, at the left-hand margin end (see 3 above), with the crease to the right, write your name, and the date when the theme is due. Thus, —

JAMES E. BROWN  
September 14, 1906<sup>2</sup>

Do not fasten the pages of the theme, nor turn down their corners; the fold will hold them in place. Before you fold the theme, however, see that the pages are in their proper order. As you write the pages, moreover, put your name in the upper right-hand corner of each page, and on each page after the first, write the number of the page immediately after your name. Thus, —

[First page:] James E. Brown.

[Second page:] James E. Brown, 2.

[Third page:] James E. Brown, 3.

(9) When a theme is returned to you with the teacher's corrections written in the margins, and perhaps with a general criticism written on the back, revise or rewrite the theme. If the word "Rewrite" appears on the back of the theme, entirely reconstruct it and work it over in accordance with the teacher's suggestions. If the word "Rewrite" does *not* appear on the back of the theme,

<sup>1</sup> Folding the theme once crosswise, instead of lengthwise, leaves the pages in better shape for correction, as the crease then runs with the lines of writing, and does not break them all and thus change continually the angle of the lines for the eye that reads them.

<sup>2</sup> As this indorsement may be regarded as corresponding in some sense to the binder's title printed on the back of a book, no punctuation marks are needed at the ends of the lines.

merely revise it, making the corrections in red ink on the original manuscript. When you rewrite a theme, enclose the new draft within the original theme.

(10) As the following marks will be used more or less in correcting your themes, they are placed here for reference:—

MARKS IN THE MARGINS:—

*P* Paragraphing faulty.

*S* Sentence structure faulty.

*W* Fault in use of words. See Dictionary.<sup>1</sup>

*a* Ambiguous.

*c* Condense.

*e* Euphony violated.

*f* Figure faulty, or uncalled for.

*g* Bad grammar.

*h* High-flown, or over-ambitious.

*k* Awkward, ugly, or unpleasing.

*o* Obscure.

1, 2, 3, etc. Numerals refer to sections in this book.

| A vertical line against a passage: Recast.

? Questions truth of statement.

MARKS IN THE TEXT: The faults referred to by the marginal marks may be indicated in the text by crossing out or by under-scoring. A circle around a punctuation mark shows a fault in punctuation. A caret shows where something is to be supplied; an inverted caret shows the omission of a hyphen, an apostrophe, or quotation marks. A check-mark (✓) indicates any obvious fault. Brackets about a passage indicate that it is to be omitted.

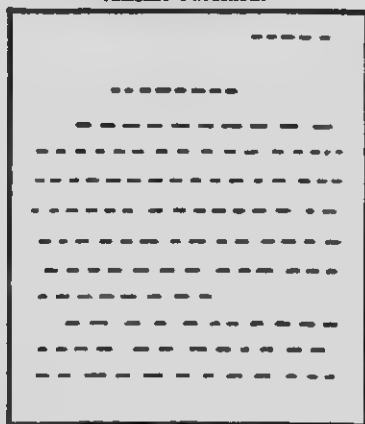
<sup>1</sup> Note that the three capital letters, *P*, *S*, and *W*, refer to the three grand divisions of a theme,—the paragraph, the sentence, and words. The smaller letters, numerals, and signs following refer to more specific faults.

When you write the final draft of your theme, follow the directions given in Section 16 for the preparation of school manuscripts, unless your teacher gives you other directions in their stead.

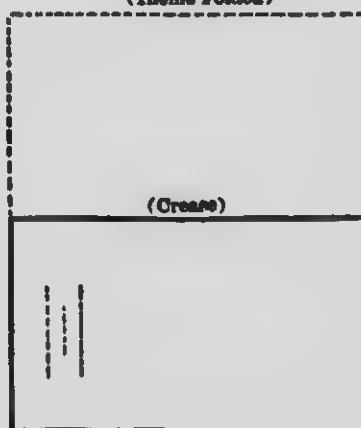
#### Exercise 24

Examine the cuts below and the model theme on pp. 97-98, and show how the directions in Section 16 are observed.

(Theme Unfolded)



(Theme Folded)

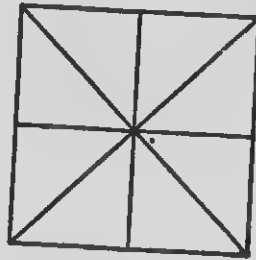


Edward Eggleston

Tee-Tah-Toe

Sometimes Jack played "tee-tah-toe, three in a row," with the girls, using a slate and pencil in a way well known to school children. And he also showed them a <sup>better</sup> ~~new~~ kind of "tee-tah-toe," learned on the Wildcat, ~~and~~ which may have been in the first place an Indian game, as it is played with grains of Indian corn.

A piece of board is grooved with a jack-knife in the manner shown in the diagram. One player has three red or yellow grains of corn, and the other an equal number of white ones. The <sup>player</sup> ~~one~~ who won the last game has the <sup>first</sup> "go"—that is, he <sup>1</sup> puts down a grain of corn at any place where the lines inter-



Edward Eggleston, 2

sect, but usually in the middle, as that is the best <sup>point</sup> ~~place~~. Then the <sup>other</sup> player puts down one, and so on until all are down. After this, the players move alternately along any of the lines, in any direction, to the next intersection, provided it is not already occupied. The one who first succeeds in getting his three grains in a row wins the point, and the board is cleared for a new start. As there are always three vacant points, and as the rows may be formed in any direction along any of the lines, the game gives a chance for more variety of combinations than one would expect from its appearance.

SECTION 17

Summary of Chapter III

Choose the right kind of subject. Then narrow that subject until it covers just what you can write in the little space at your command.

Your own thoughts are the best to put into what you write. Turn your material over and over in your mind, until you have thought all the vagueness out of it. Keep a note-book and use it all the time.

Select and arrange your material before you write. Say no more than needs to be said; say all that needs to be said; say it in the right order. Use an outline.

Before you begin to write get clear in your mind the thought of what you are to write. Then put that thought as swiftly as you can on paper, using your own words and thinking of little but the thought itself. Revise this first rough draft slowly and thoughtfully, rewriting your theme as many times as seems necessary. Give your theme a brief, clear, and interesting title.

When you write the final draft of your theme, follow the directions given in Section 16 for the preparation of school manuscripts, unless your teacher gives you other directions in their stead.

## CHAPTER IV

### PARAGRAPHS, SENTENCES, AND WORDS

#### Exercise 25

#### THE PETITION OF THE SONG BIRDS

BY GEORGE FRISBIE HOAR

To the Great and General Court of Massachusetts: We, the song birds of Massachusetts and their playfellows, make this our humble petition. We know more about you than you think we do. We know how good you are. We have hopped about the roofs and looked in at the windows of the houses you have built for poor and sick and hungry people and little lame and deaf and blind children. We have built our nests in the trees and sung many a song as we flew about the gardens and parks you have made so beautiful for your own children, especially your poor children, to play in.

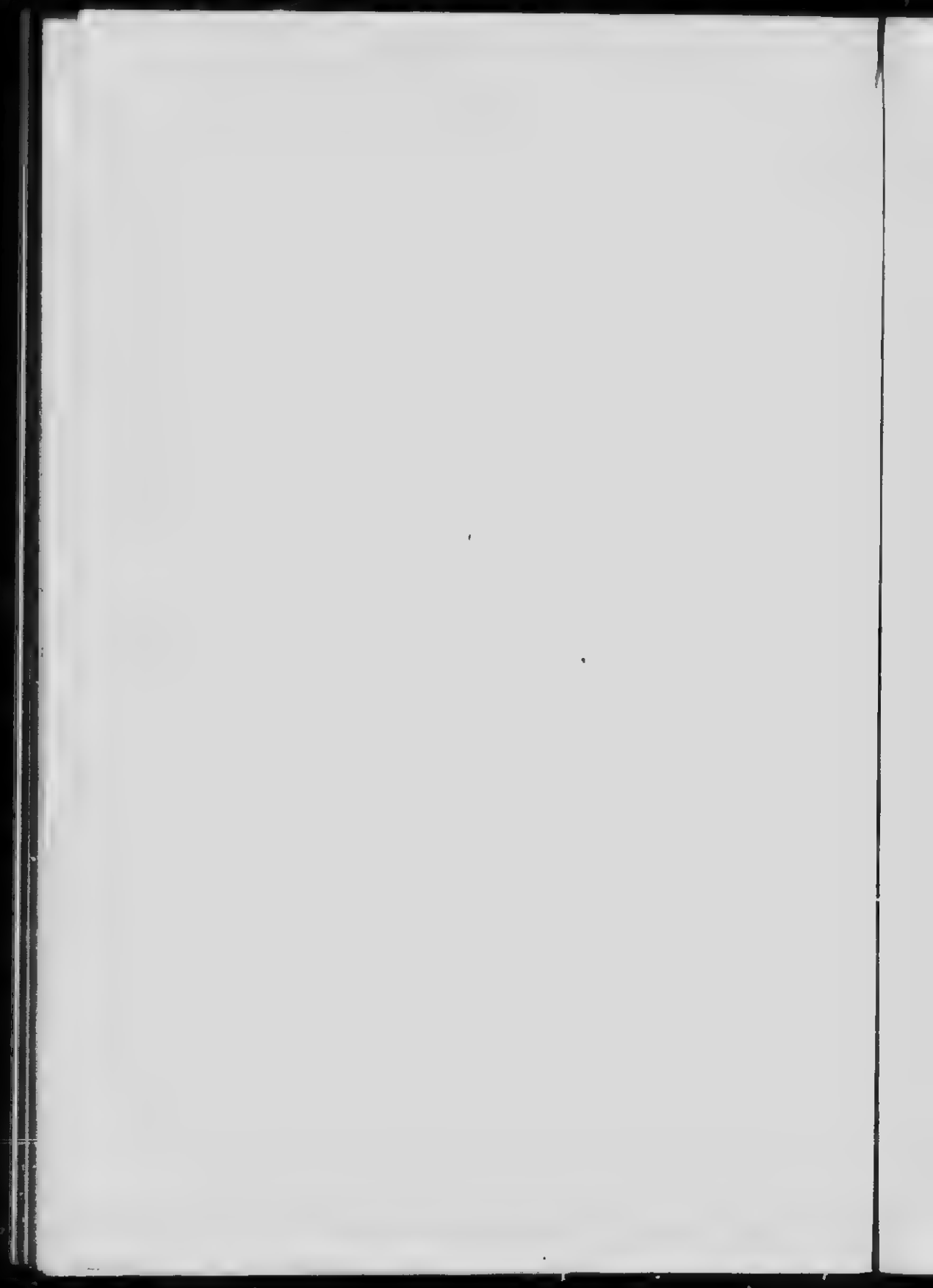
Every year we fly a great way over the country, keeping all the time where the sun is bright and warm; and we know that whenever you do anything, other people all over the great land between the seas and the great lakes find it out, and pretty soon will try to do the same thing. We know; we know. We are Americans just as you are. Some of us, like some of you, came from across the great sea, but most of the birds like us have lived here a long while; and birds like us welcomed your fathers when they came here many years ago. Our fathers and mothers have always done their best to please your fathers and mothers.

Now we have a sad story to tell you. Thoughtless or bad people are trying to destroy us. They kill us because our feathers are beautiful. Even pretty and sweet girls, who we should think would be our best friends, kill our brothers and children so that they may wear their plumage on their hats. Sometimes people kill us from mere wantonness. Cruel boys destroy our nests and steal our eggs



FIGURE 5





and our young ones. People with guns and snares lie in wait to kill us, as if the place for a bird were not in the sky, alive, but in a shop window, or under a glass case. If this goes on much longer, all your song birds will be gone. Already, we are told, in some other countries that used to be full of birds, they are almost gone. Even the nightingales are being all killed in Italy.

Now we humbly pray that you will stop all this, and will save us from this sad fate. You have already made a law that no one shall kill a harmless song bird or destroy our nests or our eggs. Will you please to make another that no one shall wear our feathers, so that no one will kill us to get them? We want them all ourselves. Your pretty girls are pretty enough without them. We are told that it is as easy for you to do it as for Blackbird to whistle.

If you will, we know how to pay you a hundred times over. We will teach your children to keep themselves clean and neat. We will show them how to live together in peace and love and to agree as we do in our nests. We will build pretty houses which you will like to see. We will play about your gardens and flower beds,—ourselves like flowers on wings,—without any cost to you. We will destroy the wicked insects and worms that spoil your cherries and currants and plums and apples and roses. We will give you our best songs and make the spring more beautiful and the summer sweeter to you. Every June morning when you go out into the field, Oriole and Blackbird and Bobolink will fly after you to make the day more delightful to you; and when you go home tired at sundown, Vesper Sparrow will tell you how grateful we are. When you sit on your porch after dark, Fifebird and Hermit Thrush will sing to you; and even Whip-poor-will will cheer up a little. We know where we are safe. In a little while all the birds will come to live in Massachusetts again, and everybody who loves music will like to make a summer home with you.

Brown Thrasher  
Robert O'Lincoln  
Hermit Thrush  
Vesper Sparrow  
Robin Redbreast  
Song Sparrow  
Scarlet Tanager  
Summer Redbird

Kingbird  
Swallow  
Cedarbird  
Cowbird  
Martin  
Veery  
Vireo  
Oriole

Blue Heron	Blackbird
Humming-bird	Fliebird
Yellow-bird	Wren
Whip-poor-will	Linnet
Water Wagtail	Peewee
Woodpecker	Phoebe
Pigeon Woodpecker	Yokebird
Indigo-bird	Lark
Yellow-throat	Sandpiper
Wilson's Thrush	Chewink
Wood Thrush	Chickadee

**HELPS TO STUDY:** This petition secured the passage of the law the birds desired. Although it was written originally on behalf of the birds of Massachusetts, it contains an appeal which applies to the song birds of all countries, and the lesson which it teaches should be impressed upon the boys and girls of Canada. Read the petition through several times, or until you can give the thought in your own words; look up the meaning of the words you do not understand. How many paragraphs are there? How is each paragraph marked off for the eye of the reader? Would the petition be easier to read and to understand if it were printed as one paragraph? Give the reason for your answer. Can you tell what each paragraph is about? What is the third paragraph about? The fourth? The fifth? What does this selection teach you about paragraphs?

### SECTION 18

#### What a Paragraph Is

In the last chapter the subject of your study was the written theme. Now every written theme — indeed, every piece of writing of any length — is made up of one or more paragraphs, still more sentences, and a great many more words than either sentences or paragraphs. In *The Petition of the Song Birds* (Exercise 25), for example, there are five paragraphs, thirty-seven sentences, and something

less than seven hundred words. You know what a word is, and perhaps you can tell what a sentence is ; but can you tell what a paragraph is ?

What a paragraph looks like on the page everybody who reads knows. To the eye it is nothing more than a sentence or a group of sentences set off from similar groups by the indentation of the first word of the group, and perhaps by a blank space at the end of the last line of the group. It is not so easy to give a precise definition of a paragraph. Perhaps it may best be defined as a sentence or a closely related group of sentences devoted to the development of some very limited aspect of a general subject. It is to the theme or essay what the word is to the sentence, what the sentence is to the paragraph itself. Though it may consist of a single sentence, it usually includes a group of sentences.

But why, you ask, are paragraphs needed in written discourse ? Why not do without them altogether ? There are several reasons why paragraphs are needed in written discourse, and why you should learn to make good ones. Paragraphs, to begin with, are comparatively modern devices to make written or printed matter easier for the reader to follow. IN ANCIENT TIMES WORDS WERE PUT TOGETHER IN THIS FASHION.<sup>1</sup> That masses of such matter as this tax the eye and the mind of the reader to the utmost goes without saying. Words, sentences, and paragraphs, separated as they are now separated, by blank spaces, by capital letters, by punctuation marks,

<sup>1</sup> See, for example, the photographic reproduction of the Rosetta stone, in the *Ontario High School Ancient History*. If this work is not at hand, refer to the Greek, Latin, or Runic inscriptions in one of the unabridged dictionaries or in some ancient history.

and by indentions, make plain and easy the way of the reader. They are the roads, with mile-post and guide-board, with tavern and town, that lead through what would otherwise be trackless forests of letters. Along these roads paragraphs are just the longer reaches. These reaches the reader expects the author to mark off for his convenience, so that, if he choose, he may pause at the end of a paragraph here and there and give his reading a backward and a forward look. Moreover, the thought in an essay divided into well-made paragraphs is more easily grasped by the mind, and more firmly held, than the thought in an essay not so divided. The paragraphs, however, must be well made; sentences grouped at random or in an irregular or meaningless fashion confuse more than they help.

But you make paragraphs not only because they help the reader, but also because they help you — the writer. At the beginning of Chapter III you learned that it is much easier to write about a subject properly narrowed than it is to write about a broad, general subject. So it is still easier to take a definite part of your narrowed subject, — such as you can treat effectively in a single paragraph, — and to write about that by itself, than it is to write about even your narrowed subject as a whole.

There is a special reason why it is well in the practice work of the school to write many paragraphs rather than a few longer themes. Indeed, the easiest way to learn to write is to write innumerable short themes, each consisting of a single paragraph. This is because the paragraph is really an essay in little, and therefore contains every element of an essay in large, or what was referred to in Chapter III as a written theme or whole composition. In

fact, every rule you learned in the last chapter may be applied effectively to the paragraph. You choose and narrow a subject for a paragraph in the same way that you do for a composition containing a number of paragraphs; you gather, select, and arrange material for the one in the same way that you do for the other; and you write the first rough draft and revise it, in precisely the way that you write and revise the first rough draft of a long composition. It is for this reason that when you once come to understand thoroughly the principles of paragraph construction, you will have no real difficulty in the mere putting of paragraphs together in the longer compositions you will no doubt write in school and in after life.

A paragraph is a sentence or a closely related group of sentences devoted to the development of some very limited aspect of a general subject. It is to the theme or essay what the word is to the sentence, what the sentence is to the paragraph itself. Though it may consist of a single sentence, it usually includes a group of sentences.

#### Exercise 26

Boys and girls sometimes hand in themes in which nearly every sentence is indented. Such themes, no matter how good they may otherwise be, are no better than shattered mirrors. Their parts are so broken up and dislodged that the reader can get from them no clear impression, and what impression he does get is gained only after the waste of much mental energy. Even the best of writing loses by too frequent indention. Examine, for instance, the following paragraph, here broken up by the indention of every sentence, — it is a paragraph of average

length,<sup>1</sup>—and note how hard it is to get a clear mental picture of the thing described. But copy the selection with but one indention, and that at the beginning, and note the improvement. When you copy the selection, observe how much of your theme paper it covers; also find out how many words you write to the page. Knowing the number of words you write to the page, and the amount of theme paper that a paragraph of average length covers, you may in the future avoid the writing of paragraphs unduly short; for this mistake frequently grows out of a failure to realize that a given number of words on the written page appear much longer than they would on the printed page.

#### THE RETURNING WAGONER

The rush of the water and the booming of the mill bring a dreamy deafness which seems to heighten the peacefulness of the scene.

They are like a great curtain of sound, shutting one out from the world beyond.

And now there is the thunder of the huge covered wagon coming home with sacks of grain.

The honest wagoner is thinking of his dinner, getting sadly dry in the oven at this late hour; but he will not touch it until he has fed his horses,—the strong, submissive, meek-eyed beasts, who, I fancy, are looking mild reproach at him from between their blinkers, that he should crack his whip at them in that awful manner, as if they needed the hint!

See how they stretch their shoulders up the slope to the bridge, with all the more energy because they are so near home.

<sup>1</sup> A careful study of the length of paragraphs in explanatory matter shows that one of average length contains about 250 words. Paragraphs of 400 words or more, therefore, may be said to be unduly long, just as those of 100 words or less may be said to be unduly short. There are of course special uses for paragraphs unduly long or unduly short; see *Elements of English Composition*, pp. 123-125.

Look at their grand, shaggy feet, that seem to grasp the firm earth, at the patient strength of their necks bowed under the heavy collar, at the mighty muscles of their struggling haunches!

I should like well to hear them neigh over their hardly earned feed of corn, as I see them, with their moist necks freed from the harness, dipping their eager nostrils into the muddy pond.

Now they are on the bridge, and down they go again at a swifter pace, and the arch of the covered wagon disappears at a turning behind the trees. — GEORGE ELIOT, *The Mill on the Floss*.

### SECTION 19

#### The Statement of the Paragraph Subject

Your study of Exercise 26 has doubtless shown you that paragraph indentions are used properly to mark the beginnings of real paragraphs only. Now every real paragraph has its distinct subject. This subject differs from the subject of a composition made up of two or more paragraphs by being smaller in compass than the subject of the whole composition. The paragraph subject is usually some very limited aspect of the whole composition subject. The subject of one paragraph in a whole composition, moreover, is quite distinct from the subject of any other paragraph in such a composition. If you will turn to *The Petition of the Song Birds*, in Exercise 25, you will find these statements illustrated. Passing over the first two paragraphs, which are not the best for our purpose, read again the last three. Observe that while each of these forms but a small part of the whole petition, it nevertheless has a clearly defined subject of its own. Roughly stated, the subject of the third paragraph, the first of these three, is the sad story of the song birds — their special grievance; that of the fourth is the petition proper of the birds — what they want the legislators to



do for them ; and that of the fifth is the promise of the birds to pay a hundred times over for the granting of their prayer.

If, now, you will look at these three paragraphs still more closely, you will observe that each one contains a statement of the paragraph subject. The sentences that make the statements are these : —

Now we have a sad story to tell you.

Now we humbly pray that you will stop all this, and will save us from this sad fate.

If you will, we know how to pay you a hundred times over.

Sentences such as these are called subject-sentences. The subject-sentence of a paragraph is the sentence that contains whatever statement it is thought best to make of the paragraph subject. In the paragraphs just examined, the subject-sentence of each stands at the beginning. But the subject-sentence may stand anywhere between the beginning and the end, or at the very end of the paragraph, — wherever, in fact, it happens to be most effective to tell the reader just what the paragraph is about. In many paragraphs no subject-sentence is to be found ; this means that in such paragraphs no statement of the subject is to be found. This is commonly the case in narrative and descriptive paragraphs, where it is difficult and usually undesirable to reduce to a single sentence a summary of the events narrated or of the objects described. In explanatory paragraphs, however, if the paragraph subject is not so apparent that it may safely be left to the inference of the reader, it is ordinarily best to make some statement of this subject. Such a statement is a help to the reader, since it enables him, often at a glance, to tell just what a paragraph is about, and a

help to the author as well, since it forces him to clearer and more exact habits of thinking and of writing.

Every real paragraph has a distinct subject. The subject-sentence of a paragraph is the sentence that contains whatever statement it is thought best to make of the paragraph subject.

### Exercise 27

What is the subject-sentence in each of the following paragraphs?

#### TRAVELLING BY KURUMA IN JAPAN

Travelling by kuruma one can only see and dream. The jolting makes reading too painful; the rattle of the wheels and the rush of the wind render conversation impossible, — even when the road allows of a fellow-traveller's vehicle running beside your own. After having become familiar with the characteristics of Japanese scenery, you are not apt to notice during such travel, except at long intervals, anything novel enough to make a strong impression. Most often the way winds through a perpetual sameness of rice fields, vegetable farms, tiny thatched hamlets, — and between interminable ranges of green or blue hills. Sometimes, indeed, there are startling spreads of color, as when you traverse a plain all burning yellow with the blossoming of the natané, or a valley all lilac with the flowering of the gengebana; but these are the passing splendors of very short seasons. As a rule, the vast green monotony appeals to no faculty: you sink into revery or nod, perhaps, with the wind in your face, to be wakened only by some jolt of extra violence. — LAFCADIO HEARN, *Out of the East*.

#### SIR THOMAS MORE

More's devotion to principle, his religious fervor, his invincible courage, are his most obvious personal characteristics, but with them were combined a series of qualities which are rarely to be met with in the martyrs of religion. There was no gloom in his sunny nature. He was a wit, a wag, delighting in amusing repartee, and seeking

to engage men in all walks of life in cheery talk. It was complained of him that he hardly ever opened his mouth except to make a joke, and his jests on the scaffold were held by many contemporary critics to be idle impertinences. Yet his mode of life could stand the severest tests; he lived with great simplicity, drinking little wine, avoiding expensive food, and dressing carelessly. He hated luxury or any sort of ostentation in his home life. At Chelsea he lived in patriarchal fashion, with his children and their husbands or wives and his grandchildren about him. He rarely missed attendance at the Chelsea Parish Church, and would often sing in the choir, wearing a surplice. He encouraged all his household to study and read, and to practise liberal arts. He was fond of animals, even foxes, weasels, and monkeys. He was a charming host to congenial friends, though he disliked games of chance, and eschewed dice or cards. — SIDNEY LEE, *Great Englishmen of the Sixteenth Century*.

#### THE LAST ILLNESS OF SIR WALTER SCOTT

And yet something like a ray of hope did break in upon us next morning. Sir Walter awoke perfectly conscious where he was, and expressed an ardent wish to be carried out into his garden. We procured a Bath chair from Huntley Burn, and Laidlaw and I wheeled him out before his door, and up and down for some time on the turf, and among the rose-beds then in full bloom. The grandchildren admired the new vehicle, and would be helping in their way to push it about. He sat in silence, smiling placidly on them and the dogs, their companions, and now and then admiring the house, the screen of the garden, and the flowers and trees. By and by he conversed a little, very composedly, with us — said he was happy to be at home — that he felt better than he had ever done since he left it, and would perhaps disappoint the doctors after all. He then desired to be wheeled through his rooms, and we moved him leisurely for an hour or more up and down the hall and the great library: "I have seen much," he kept saying, "but nothing like my ain house — give me one turn more!" He was gentle as an infant, and allowed himself to be put to bed again, the moment we told him that we thought he had had enough for one day. — J. G. LOCKHART, *Life of Sir Walter Scott*.

A MOMENT WITH A NATURALIST<sup>1</sup>

I take pleasure in noting the minute things about me. I am interested even in the ways of the wild bees and in all the little dramas and tragedies that occur in field and wood. One June day, in my walk, as I crossed a rather dry, high-lying field, my attention was attracted by small mounds of fresh earth all over the ground, scarcely more than a handful in each. On looking closely I saw that in the middle of each mound there was a hole not quite so large as a lead pencil. Now, I had never observed these mounds before, and my curiosity was aroused. "Here is some fine print," I said, "that I have overlooked." So I set to work to try to read it; I waited for a sign of life. Presently I saw here and there a bee hovering about over the mounds. It looked like the honey-bee, only less pronounced in color and manner. One of them alighted on one of the mounds near me, and was about to disappear in the hole in the centre when I caught it in my hand. Though it stung me, I retained it and looked it over, and in the process was stung several times; but the pain was slight. I saw it was one of our native wild bees, cousin to the leaf-rollers, that build their nests under stones and in decayed fence-rails. (In Packard I found it described under the name of *Andrena*.) Then I inserted a small weed-stalk into one of the holes, and, with a little trowel I carried, proceeded to dig out the nest. The hole was about a foot deep; at the bottom of it I found a little semi-transparent, membranous sac or cell, a little larger than that of the honey-bee; in this sac was a little pellet of yellow pollen—a loaf of bread for the young grub when the egg should have hatched. I explored other nests and found them all the same. This discovery was not a great addition to my sum of natural knowledge, but it was something. Now when I see the signs in a field I know what they mean; they indicate the tiny earthen cradles of *Andrena*.—JOHN BURROUGHS, *The Art of Seeing Things*.

<sup>1</sup> The works of John Burroughs, many of which are obtainable in inexpensive editions suitable for school use, afford excellent material for the study of the paragraph.

## WAHB AND THE INDIAN

But the Indian was on Wahb's trail. Before long the smell warned Wahb that a foe was coming, so he quietly climbed farther up the mountain to another resting place. But again he sensed the Indian's approach, and made off. Several times this happened, and at length there was a second shot and another galling wound. Wahb was furious now. There was nothing that really frightened him but that horrible odor of man, iron, and guns, that he remembered from the day when he lost his Mother; but now all fear of these left him. He heaved painfully up the mountain again, and along under a six-foot ledge, then up and back to the top of the bank, where he lay flat. On came the Indian, armed with knife and gun; deftly, swiftly keeping on the trail; gloating joyfully over each bloody print that meant such anguish to the hunted Bear. Straight up the slide of broken rock he came, where Wahb, ferocious now with pain, was waiting on the ledge. On sneaked the dogged hunter; his eye still scanned the bloody slots or swept the woods ahead, but never was raised to glance above the ledge. And Wahb, as he saw this shape of Death relentless on his track, and smelled the fearful smell, poised his bulk at heavy cost upon his quivering, mangled arm, there held until the proper instant came, then to his sound arm's matchless native force he added all the weight of desperate hate as down he struck one fearful, crushing blow. The Indian sank without a sound, and then dropped out of sight. Wahb rose, and sought again a quiet nook where he might nurse his wounds. Thus he learned that one must fight for peace; for he never saw that Indian again, and he had time to rest and recover. — ERNEST THOMPSON-SETON, *The Biography of a Grizzly*.

## Exercise 28

1. Find the subject-sentences of ten other paragraphs quoted in this book. In this connection it is well to remember that the statement of the paragraph subject does not invariably occupy an entire sentence; often a clause, more rarely a phrase, is all that is to be found. Occasionally, also, the statement occupies two or more sentences.

These may stand together, or they may be separated by other sentences. The latter is the case in those paragraphs in which the paragraph subject is stated at the beginning and again in another form at the end. This is an especially effective device, since these are the two places in a paragraph that most readily catch and hold the attention of the reader, thus enforcing the remembering of the paragraph subject.

2. Continue the exercise, if necessary, with other paragraphs in the school history, in a well-written magazine article, in the editorial articles of a daily newspaper, and in one of the books being read in the literature prescribed for study.

#### Exercise 29

The following paragraphs, as they were originally written, had subject-sentences, which are here omitted. Read each paragraph to get its meaning; be prepared to give its substance in your own words. Then determine the paragraph subject, and write a subject-sentence of your own. Test your sentence by reading it at the place indicated by the dots.

#### THE SOVEREIGN AND THE MEETINGS OF THE CABINET

. . . His absence from such meetings has been so long established in practice that it has become a constitutional principle which cannot now be infringed; but, like many other political usages of this country, it came into existence by an accident. King William and Queen Anne always presided at weekly cabinet councils. But when the Hanoverian princes, who knew no English, ascended the throne, they could not have understood the debates, and so they kept out of the way. When George III. mounted the throne, the privacy of the cabinet was too well established to be set aside, nor has the principle ever been challenged since. In no country except England has this

practice come into force, and perhaps this is one reason why in most other countries parliamentary government has been less successful than in ours. — J. C. NESFIELD.

SILAS MARNER

. . . The livelong day he sat at his loom, his ear filled with its monotony, his eyes bent close down on the slow growth of sameness in the brownish web, his muscles moving with such even repetition that their pause seemed almost as much a constraint as the holding of his breath. But at night came his revelry: at night he closed his shutters, and made fast his doors, and drew forth his gold. Long ago the heap of coins had become too large for the iron pot to hold them, and he had made for them two thick leather bags, which wasted no room in their resting place, but lent themselves flexibly to every corner. How the guineas shone as they came pouring out of the dark leather mouths! The silver bore no large proportion in amount to the gold, because the long pieces of linen which formed his chief work were always partly paid for in gold, and out of the silver he supplied his own bodily wants, choosing always the shillings and sixpences to spend in this way. He loved the guineas best, but he would not change the silver — the crowns and half-crowns that were his own earnings, begotten by his labor; he loved them all. He spread them out in heaps and bathed his hands in them; then he counted them and set them up in regular piles, and felt their rounded outline between his thumb and fingers, and thought fondly of the guineas that were only half-earned by the work of his loom, as if they had been unborn children — thought of the guineas that were coming slowly through the coming years, through all his life, which spread far away before him, the end quite hidden by countless days of weaving. No wonder his thoughts were still with his loom and his money when he made his journeys through the fields and the lanes to fetch and carry home his work, so that his steps never wandered to the hedge-banks and the lane-side in search of the once familiar herbs: these too belonged to the past, from which his life had shrunk away, like a rivulet that had sunk far down from the grassy fringe of its old breadth into a little shivering thread, that cuts a groove for itself in the barren sand. — GEORGE ELIOT, *Silas Marner*.

THE CAMPAGNA

. . . Let the reader imagine himself for a moment withdrawn from the sounds and motion of the living world, and sent forth alone into this wild and wasted plain. The earth yields and crumbles beneath his foot, tread he never so lightly, for its substance is white, hollow, and carious, like the dusty wreck of the bones of men. The long knotted grass waves and tosses feebly in the evening wind, and the shadows of its motion shake feverishly along the banks of ruin that lift themselves to the sunlight. Hillocks of mouldering earth heave around him, as if the dead beneath were struggling in their sleep; scattered blocks of black stone, four-square, remnants of mighty edifices, not one left upon another, lie upon them to keep them down. A dull purple poisonous haze stretches level along the desert, veiling its spectral wrecks of massy ruins, on whose rents the red light rests, like dying fire on defiled altars. The blue ridge of the Alban Mount lifts itself against a solemn space of green, clear, quiet sky. Watch-towers of dark clouds stand steadfastly along the promontories of the Apennines. From the plain to the mountains, the shattered aqueducts, pier beyond pier, melt into the darkness, like shadowy and countless troops of funeral mourners, passing from a nation's grave. — JOHN RUSKIN, *Modern Painters*.

THE ACTION OF FLOWING ICE

. . . Rivers work openly where people dwell, and so do the rain, and the sea thundering on all the shores of the world; and the universal ocean of air, though unseen, speaks aloud in a thousand voices and explains its modes of working and its power. But glaciers, back in their cold solitudes, work apart from men, exerting their tremendous energies in silence and darkness. Coming in vapor from the sea, flying invisible on the wind, descending in snow, changing to ice, white, spiritlike, they brood outspread over the predestined landscapes, working on unwearied through unmeasured ages, until in the fulness of time the mountains and valleys are brought forth, channels furrowed for the rivers, basins made for meadows and lakes, and soil beds spread for the forests and fields that man and beasts may be fed. Then vanishing like clouds, they melt into streams and go singing home to the sea. — JOHN MUIR.



## RURAL LIFE IN SWEDEN

. . . Almost primeval simplicity reigns over that northern land, — almost primeval solitude and stillness. You pass out from the gate of the city, and, as if by magic, the scene changes to a wild, woodland landscape. Around you are forests of fir. Overhead hang the long, fan-like branches, trailing with moss, and heavy with red and blue cones. Under foot is a carpet of yellow leaves; and the air is warm and balmy. On a wooden bridge you cross a little silver stream; and anon come forth into a pleasant and sunny land of farms. Wooden fences divide the adjoining fields. Across the road are gates, which are opened by troops of children. The peasants take off their hats as you pass; you sneeze, and they cry, "God bless you." The houses in the villages and smaller towns are all built of hewn timber, and for the most part painted red. The floors of the taverns are strewn with fragrant tips of fir boughs. In many villages there are no taverns, and the peasants take turns in receiving travellers. The thrifty housewife shows you into the best chamber, the walls of which are hung round with rude pictures from the Bible; and brings you her heavy silver spoons, — an heirloom, — to dip the curdled milk from the pan. You have oaten cakes baked some months before; or bread with anise-seed and coriander in it, or perhaps a little pine bark. — HENRY WADSWORTH LONGFELLOW.

## Exercise 30

Many paragraphs, of which the following are examples, have no subject-sentence, and need none; but such paragraphs, if they are well constructed, have a definite paragraph subject, and should stand the test of a subject-sentence. If no subject-sentence can be framed for them, they are in all probability not well put together. Try, therefore, to frame a subject-sentence for each of the following paragraphs, and, if you can, so word it as to make it read well with the paragraph. Find two other paragraphs that have no subject-sentence, and write for each a subject-sentence.

## DAVID AND GOLIATH

1. And it came to pass, when the Philistine arose, and came and drew nigh to meet David, that David hasted, and ran toward the army to meet the Philistine. And David put his hand in his bag, and took thence a stone, and slang it, and smote the Philistine in his forehead, that the stone sunk into his forehead; and he fell upon his face to the earth. So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine and slew him; but there was no sword in the hand of David. Therefore David ran and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith. And when the Philistines saw their champion was dead, they fled. And the men of Israel and of Judah arose, and shouted, and pursued the Philistines, until thou come to the valley, and to the gates of Ekron. And the wounded of the Philistines fell down by the way to Shaaraim, even unto Gath, and unto Ekron. And the children of Israel returned from chasing after the Philistines, and they spoiled their tents. And David took the head of the Philistine, and brought it to Jerusalem; but he put his armour in his tent. — *The Bible.*

## THE OLD HOUSE

At length we stopped before a very old house bulging out over the road; a house with long low lattice-windows bulging out still further, and beams with carved heads on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below. It was quite spotless in its cleanliness. The old-fashioned brass knocker on the low arched door, ornamented with carved garlands of fruit and flowers, twinkled like a star. The two stone steps descending to the door were as white as if they had been covered with fair linen; and all the angles and corners, and carvings and moldings, and quaint little panes of glass, and quainter little windows, though as old as the hills, were as pure as any snow that ever fell from the hills. — CHARLES DICKENS, *David Copperfield.*

## ON PIG-DRIVING

We beheld a man once, an inferior genius, inducting a pig into the other end of Long Lane, Smithfield. He had got him thus far towards the market. It was much. His air announced success in nine parts out of ten, and hope for the remainder. It had been a happy morning's work; he had only to look for the termination of it; and he looked (as a critic of an exalted turn of mind would say) in brightness and in joy. Then would he go to the public-house, and indulge in porter and a pleasing security. Perhaps he would not say much at first, being oppressed with the greatness of his success; but by degrees, especially if interrogated, he would open, like Æneas, into all the circumstances of his journey and the perils that beset him. Profound would be his set out; full of tremor his middle course; high and skilful his progress; glorious, though with a quickened pulse, his triumphant entry. Delicate had been his situation in Ducking Pond Row; masterly his turn at Bell Alley. We saw him with the radiance of some such thought on his countenance. He was just entering Long Lane. A gravity came upon him, as he steered his touchy convoy into his last thoroughfare. A dog moved him into a little agitation, darting along; but he resumed his course, not without a happy trepidation, hovering as he was on the borders of triumph. The pig still required care. It was evidently a pig with all the peculiar turn of mind of his species; a fellow that would not move faster than he could help; irritable, retrospective; picking objections, and prone to boggle; a chap with a tendency to take every path but the proper one, and with a sidelong tact for the alleys.

He bolts!

He's off! — *Evasit! erupit!*

"Oh," exclaimed the man, dashing his hand against his head, lifting his knee in an agony, and screaming with all the weight of a prophecy which the spectators felt to be too true — "*He'll go up all manner of streets!*" — LEIGH HUNT, *On the Graces and Anxieties of Pig-driving*.

## UP THROUGH THE OLD HOUSE

The old-fashioned, low wainscoting went round the rooms and up the staircase with carved balusters and shadowy angles, landing half-way up at a broad window, with a swallow's nest below the sill,

and the blossom of an old pear tree showing across it in late April, against the blue, below which the perfumed juice of fallen fruit in autumn was so fresh. At the next turning came the closet, which held on its deep shelves the best china. Little angel faces, and reedy flutings, stood out round the fireplace of the children's rooms. And on the top of the house above the large attic, where the white mice ran in the twilight — an infinite, unexplored wonderland of childish treasures, glass beads, empty scent-bottles still sweet, thrum of colored silks, among its lumber — a flat space of roof, railed round, gave a view of the neighboring steeples; for the house, as I said, stood near a great city, which sent up heavenwards, over the twisting weather-vanes, not seldom, its beds of rolling clouds and smoke, touched with storm or sunshine. — WALTER PATER, *The Child in the House*.

### Exercise 31

Select one of the following subjects,<sup>1</sup> narrow it to suit your needs, and write a paragraph of about 250 words. Make use of a subject-sentence, and make that sentence conspicuous by placing it at the beginning of your paragraph, or at the end, if you think it will be more effective there than at the beginning. If your teacher asks you to give orally the matter of your paragraph the first day, you may write it the next day. Be careful to find thoughts enough for a paragraph of about 250 words; do not try to put the thoughts of 50 words, say, into 250 words. However, if you cannot get into 250 words what you have to write, use as many words as you think are needed.

<sup>1</sup>From the choice of your subject to the choice of your title, follow the method set forth in Chapter III, or as much of it as your subject permits. From now on, in fact, it will be taken for granted that you will do this in all the writing, of a paragraph or more, that you do. You will find the method outlined in Exercise 28 (1).

## Substitutes:—

- |                                   |                            |
|-----------------------------------|----------------------------|
| 1. Whipping tops.                 | 15. An Easter egg game.    |
| 2. Sending up messengers.         | 16. Table tennis.          |
| 3. Walking on stilts.             | 17. Bobbing for apples.    |
| 4. Rafting.                       | 18. The fairy's gifts.     |
| 5. Odd or even.                   | 19. Bubble blowing.        |
| 6. Hop-scotch.                    | 20. Tag.                   |
| 7. Jackstones.                    | 21. I-spy.                 |
| 8. Jackstraws.                    | 22. Leap-frog.             |
| 9. Cutting a circle (on the ice). | 23. Tip-cat (cat-and-dog). |
| 10. The spread eagle.             | 24. One or two old cat.    |
| 11. A touch-down.                 | 25. Over the barn.         |
| 12. A drop-kick.                  | 26. Crackabout.            |
| 13. Shinny.                       | 27. How I built a raft.    |
| 14. A snowball battle.            |                            |

Tell what led to the building of the raft, where you built it, how you got together the materials, how you used these in building the raft, the success of your experiment, the fun you had, etc. Make your explanation clear and straightforward, and give each step in the order of its occurrence. Try to interest your readers.

## Substitutes:—

- |                          |                           |
|--------------------------|---------------------------|
| 28. A water-wheel.       | 40. A work-box.           |
| 29. A star kite.         | 41. A scrap-book.         |
| 30. A rabbit trap.       | 42. A music roll.         |
| 31. A coaster.           | 43. A cheese-cloth apron. |
| 32. Skis.                | 44. A corn-husk doll.     |
| 33. Snow-shoes.          | 45. A window garden.      |
| 34. Ice-sails.           | 46. A Christmas gift.     |
| 35. A vegetable bin.     | 47. Paper flowers.        |
| 36. A work-bench.        | 48. Popcorn balls.        |
| 37. A coal and wood box. | 49. Butter-scotch.        |
| 38. A box bookcase.      | 50. A pumpkin lantern.    |
| 39. A house-tent.        | 51. A barrel hammock.     |
|                          | 52. A jewel box.          |
|                          | 53. A bead purse.         |
|                          | 54. A sofa cushion.       |

55. The Pied Piper of Hamelin.

The Poem (Oral): Read Browning's poem and then tell the story of the Pied Piper. Describe Hamelin Town and its people. Describe the plague of rats. Describe the Pied Piper. Tell how he charmed away the rats. Tell how the Mayor treated him. Tell how he charmed away the children. Tell what happened in Hamelin Town after the Piper's departure. Tell what became of the children. Quote the verses that point the moral of the poem. ✓

The Pictures (Oral): Study the pictures by Pinwell (Figures 2 and 3), and then explain the purpose of each picture. How does your own mental picture of the Piper compare with the Piper as there illustrated? In face? In figure? In dress? How does your own mental conception of the two scenes illustrated by the artist compare with the artist's conception? With Pinwell's two pictures compare H. Kaulback's picture of the Pied Piper and Browning's own sketch, if the two latter pictures are accessible.

The Theme (Written): Write a theme of three paragraphs in which you tell from memory and in your own words the story of the poem. Paragraph 1: The time and the place! The plague of the rats. ✓ Paragraph 2: The Piper and his offer. The result. The town's ingratitude. Paragraph 3: The revenge of the Piper.

SECTION 20

What to Put into a Paragraph

In the two preceding sections something was said about what to put into a paragraph, but the matter is so important that what was there said may well be expanded and enforced in a section by itself.

The whole matter resolves itself into this rule: Put into a paragraph only that which helps to develop its subject, and put enough of this into the paragraph to develop that subject clearly and effectively. The rule is easily

illustrated. Turn to *The Petition of the Song Birds*, read it aloud, substituting for the third and the fourth paragraphs the following one: —

1. Now we have a sad story to tell you. 2. Thoughtless or bad people are trying to destroy us. 3. Now we humbly pray that you will stop all this, and will save us from this sad fate.

The petition, you observe, has lost much of its clearness and effectiveness. It is no longer convincing. The reason is, of course, obvious. In the new paragraph, which is unduly short, two paragraph subjects are huddled together, each of which is important enough to be developed in a paragraph by itself. Sentences 1 and 2 are all we have about the first of these subjects — the sad story of the song birds, and sentence 3 is all we have about the second — the petition proper of the birds, far too little to enable a reader to understand what either subject really means. The original, on the other hand, shows how these two subjects should be treated; it shows what, and how much, should be put into each paragraph.

While young writers commonly violate the rule by crowding into one paragraph two or more distinct paragraph subjects, and by developing no one of these subjects as it should be developed,<sup>1</sup> older writers more often violate the rule by tacking to a paragraph already complete matter that is more or less foreign to its real subject. In other words, the latter violate the rule by crowding into one paragraph two distinct paragraph subjects, one of which they develop clearly and effectively enough, and one of which, usually the second, they do not. The following paragraph may be taken as an illustration: —

<sup>1</sup> In Exercise 26 another violation is suggested.

## LETTUCE AND OTHER THINGS

The lettuce is to me a most interesting study. Lettuce is like conversation: it must be fresh and crisp, so sparkling that you scarcely notice the bitter in it. Lettuce, like most talkers, is, however, apt to run rapidly to seed. Blessed is that sort which comes to a head, and so remains, like a few people I know; growing more solid and satisfactory and tender at the same time, and whiter at the centre, and crisp in their maturity. Lettuce, like conversation, requires a good deal of oil, to avoid friction, and keep the company smooth; a pinch of attic salt; a dash of pepper; a quantity of mustard and vinegar, by all means, but so mixed that you will notice no sharp contrasts; and a trifle of sugar. You can put anything, and the more things the better, into salad, as into a conversation; but everything depends upon the skill of mixing. I feel that I am in the best society when I am with lettuce. It is in the select circle of vegetables. [The tomato appears well on the table; but you do not want to ask its origin. It is a most agreeable *parvenu*. Of course, I have said nothing about the berries. They live in another and more ideal region: except, perhaps, the currant. Here we see that, even among berries, there are degrees of breeding. The currant is well enough, clear as truth, and exquisite in color; but I ask you to notice how far it is from the exclusive *hauteur* of the aristocratic strawberry, and the native refinement of the quietly elegant raspberry.] — C. D. WARNER, *My Summer in a Garden*.

Here we find one real paragraph—and a charming one it is,—about lettuce—and other things, and a half dozen sentences, suggested no doubt by the last sentence of the real paragraph, added by way of afterthought. The added sentences, bracketed here, would much better have been omitted altogether, or have been developed by themselves. Standing where they now do, they destroy the unity of the paragraph, and thus prevent it from making on the mind of the reader the one clear impression that every paragraph should make. Into a salad, as into a conversa-



tion, you may put anything, and the more things the better; "everything depends upon the skill of mixing," — says Mr. Warner. But this cannot be said of a paragraph. A paragraph is not a salad.

To make sure of putting into a paragraph only that which helps to develop its subject, and of putting in enough of this to develop that subject clearly and effectively, you will find it well to do two things: first, before you write a paragraph, determine just what, and just how much, you will put into it; and second, after you have written it, test it by trying to state its substance in a single sentence.<sup>1</sup> The first of these suggestions needs illustration. You are to write, let us suppose, a theme about "The Lumber Jack and His Work." Following the method set forth in Chapter III, you have chosen and narrowed your subject, you have gathered, selected, and arranged your material, and you have written your outline — the outline printed on pp. 82-83. You have now to determine the number of paragraphs you will write, and what and how much you will put into each. A part of this work you have already done in the writing of your outline, for if you now determine which of the principal headings in your outline are important enough to be treated in paragraphs by themselves, and which may be combined and treated together, you will be ready, after you have written subject-sentences for these paragraphs, to set about the actual writing of your theme. Evidently the most important divisions in your outline are (1) the

<sup>1</sup> The substance of a paragraph can often enough be suggested by a single word or a phrase, but most well-written paragraphs in explanation and argument, and many even in narration and description, will stand the test here given.

fellings of trees and the hauling of logs and (2) the driving of logs to the sawmill. To each of these divisions you will wish to give a separate paragraph; to the dangers and the pleasures of the work, another, and to the lumber jack himself, still another. As helps to yourself in writing, and to your readers in reading, you will need subject-sentences for your paragraphs, which may perhaps take the following forms:—

(1) The lumber jack, as befits a wild, free, out-of-doors life, dresses roughly and bunks in rude shelters. [I, 1, 2.]

(2) Throughout the long winter he toils at the felling of trees and the hauling of logs to the waterway. [II, 1.]

(3) When spring sets in, and puts an end to lumbering, he begins to drive the logs to the sawmill, a work that tasks his utmost of patience and skill. [II, 2.]

(4) From start to finish he faces many dangers—and some pleasures. [II, 3, 4.]

These sentences you will doubtless weave into your theme as you write. They contain the central ideas of your four paragraphs, and, read together, they give the gist of your theme. Having written your paragraphs one at a time, and at white heat, and having worked them by slow, careful revision into their completed forms, you are at last ready to apply the test suggested at the beginning of the present paragraph.

Put into a paragraph only that which helps to develop its subject, and put in enough of this to develop that subject clearly and effectively. To make sure of doing this: First, before you write a paragraph, determine just what, and just how much, you will put into it; and second, after you have written it, test it by trying to state its substance in a single sentence.

**Exercise 32**

The paragraphing of the following selections is faulty. Study each selection carefully, and come to the class prepared to tell how it may be improved. Choose the selection that most interests you, and rewrite it, paragraphing it as you think it should be paragraphed. In rewriting the selection you may find it necessary to leave out part of the selection, or to add thoughts of your own. Choose for the selection you rewrite a good title.

1. In camping, if there is a waterfall or rapidly running brook near your camp, the power that can be derived from its flow will run a water-wheel, which in turn can be made to serve your purpose in many ways. Once you get a wheel in operation with a shaft and pulley attached, it is then a simple matter to harness your power and make it do all sorts of things, such as sawing wood, grinding coffee, operating a fan on hot days, pumping water, and lending its aid to save you labor in various ways. There are three kinds of wheels, the overshot, breast, and undershot. The overshot is the most powerful, for it is not only moved by the weight of water it holds, but by the force of the onrushing water from the sluice arranged to feed it from above. The breast-wheel is the next in power and is used where the fall of water is not so great.

The undershot wheel is employed in a rapidly running stream, where there is no dam or body of head water. This form is the least powerful and the most unreliable, but it is easy to construct as it requires very little preparation.

2. To play the game of conversation successfully two of the company privately agree upon a word that has several meanings. The two then enter into a conversation, which is obliged to be about the word they have chosen, while the remainder of the company listen. When a member of the party imagines that he has guessed the word, he may join in the conversation, but if he finds he is mistaken, must immediately retire.

To give an illustration: Supposing the two players who start the conversation decide upon the word "box." They might talk about the people they had seen at the theatre and the particular part of the

house in which they were sitting. Then they might say how nice it looked in a garden, and one might mention that it grew into big trees. Perhaps one of the company might imagine that he had guessed the word and join in, when the conversation would be immediately changed, and the two would begin to converse about a huge case in which a very great number of things were packed away. By this time possibly the person who joined the conversation might leave off, completely mystified.

If, however, the word should be correctly guessed, the person guessing it chooses a partner, and they together select a word, and the game begins again.

3. As a business proposition, let me say this: I would not under any circumstances trust an amateur gambler.

I will not do business with a man who plays cards for money if I can help it.

No individual in my employ — or anybody else's — who plays cards for money can ever hope for promotion. A professional gambler may be honest, but the clerk or business man who indulges in gambling is a rogue, a liar, and a cheat.

And the man he cheats most is himself.

And the only man he really deceives is himself.

And the man who deceives himself and cheats himself will get no chance to cheat me if the matter can be avoided.

4. To-day it is the boast of the hoboes in the United States that they can travel in every state for a mill per mile, while in a number of states they pay nothing at all. On lines where brakemen demand money of them, ten cents is usually sufficient to settle for a journey of a hundred miles, and twenty cents secures a night's ride. They have different methods of riding, among which the favorite is to steal into an empty box-car on a freight train. At night this is comparatively easy to do; on many roads it is possible to travel this way, undisturbed, till morning. If the train has no "empties," they must ride on top of the car, between the "bumpers," on one of the car ladders, or on the rods. On passenger trains they ride on top, on the "blind baggage," and on the trucks.

Taking the United States by and large, it is no exaggeration to say that every night in the year ten thousand free passengers of the tramp genus travel on the different railroads in the ways mentioned, and

that ten thousand more are waiting at watering-tanks and in railroad yards for opportunities to get on the trains. It is estimated that the professional tramp population is about sixty thousand, a third of whom are generally on the move.

In summer the entire tramp fraternity may be said to be "in transit."

### Exercise 33

The following paragraphs need thoughts for their completion. Select one of the paragraphs, and complete it by adding the needed thoughts. Give the paragraph a title.

1. A good-sized donkey without a tail is cut out of brown paper, and fixed on a screen or on a sheet hung across the room. The tail is cut out separately, and a hat-pin is put through that end of it which comes nearest the body. Each player then holds the tail by the pin, shuts his eyes honestly, and, advancing to the donkey, pins the tail in what he believes to be the right place. The fun . . .

2. Many of the animals have learned how to make houses for themselves . . . [Examples: beaver, muskrat, woodchuck, and squirrel.] . . . The sportive otters have a toboggan slide in front of their residence; and the moose in winter make a "yard," where they can take exercise comfortably and find shelter for sleep. But there is one thing lacking in all these various dwellings, — a fireplace.

3. That tramps are expensive no one will deny, but how much so it is difficult to decide . . . [Show how tramps, — 60,000 of them, — in what they eat, drink, wear, smoke, etc., are an expense to those who work.] . . . How much all this represents in money I cannot tell, but I believe that the expenses I have enumerated, together with the costs of conviction for vagrancy, drunkenness, and crime, will easily mount up into the millions.

4. When you lie at night upon your bed of boughs, and hear the rain pattering on the canvas close above your head, you wonder whether it is a long storm or only a shower. The rising wind shakes the tent-flaps. Are the pegs well driven down, and the cords firmly fastened? You fall asleep again and wake later, to hear the rain drumming still more loudly on the tight cloth, and the big breeze snoring through the forest, and the waves plunging along the beach. A stormy day? Well, there will be plenty to do in the camp . . .

Exercise 34

1. Select one of the following subject-sentences, and set down, either in note form or in an outline, the thoughts that you think might be used to develop the sentence in a single paragraph. Bring your work to the class, work it over in the light of the suggestions you get from your teacher or the other pupils, and write the paragraph.

1. Within the last few years the phonograph has developed many curious and important uses.

2. One of the most famous of kite-flying explorers has compared mankind to crabs living at the bottom of the sea — only ours is a sea of atmosphere.

3. Every one lives by selling something, whatever be his right to it.

4. There must be work done by arms or none of us could live.

5. Are there, then, we may be asked, no genuine beggars? And the answer is, not one.

\* 6. John Bright, being once asked what was his most valuable acquisition, replied, "A taste for reading."

7. All books are divisible into the two classes: the books of the hour, and the books of all time.

8. A certain percentage of books are not worth reading at all.

9. There is one sure mark of the coming partner, the future millionaire: his revenues always exceed his expenditures.

\* 10. The wage-worker of to-day has many advantages over his predecessors.

2. Write a paragraph on one of the following subjects. Make use of what you have learned in this and the preceding chapters.

1. New Year's Day, Jan. 1.

2. St. Valentine's Day, Feb. 14.

3. St. Patrick's Day, March 17.

4. Easter, "the Sunday which follows that 14th day of the calendar moon which falls upon or next after the 21st of March."

5. All Fools' Day, April 1.
6. May Day, May 1.
7. Empire Day, May 23.
8. Queen Victoria's Birthday, May 24.
9. Arbor Day, fixed by proclamation.
10. Dominion Day, July 1.
11. Labor Day, the first Monday in September.
12. Allhallowe'en (Allhalloweven; *abbreviated*, Hallowe'en), the evening of Oct. 31.
13. Thanksgiving Day, fixed by proclamation.
14. Christmas Day, Dec. 25.

### Exercise 35

After you have studied, alone and in the class, Hokusai's picture of *Fujiyama Seen from the Tokaido* (Figure 4), write a paragraph describing the scene in the picture. Make use of the suggestions given in Exercise 34.

**HELPS TO STUDY:** Hokusai (1760-1849) was the greatest of Japan's artists. His name, to be read downward, stands in the upper right-hand corner of the picture. Fujiyama is the highest mountain in Japan,—a snow-crowned volcanic cone about which the Japanese have woven many legends. The Tokaido is a road leading to Tokio. How many persons do you see in the picture? What is each doing? Are all of the same social rank? The person riding on the bull is a priest, as the hat hanging from his shoulders clearly shows. The *Hako* (box) carriers are carrying something into the house on their right, perhaps threshed rice, since shocks of stacked rice may be seen at the foot of the umbrella pine. In another part of the house some laborers are packing bean cakes—a favorite product of Japan. The house itself is thatched with rice straw, and covers a water wheel that may be seen through the opening at the side. Compare this picture with the other landscapes reproduced in this book, and note the different methods of picturing clouds, water, grass, shrubbery, ground surfaces, facial expression, etc. See Wilson, *Picture Study in Elementary Schools, Teacher's Manual*, vol. ii, pp. 17-24, and references there listed.

## SECTION 21

## Sentences and Not-sentences

When you write a whole composition<sup>1</sup> or a single paragraph, — it matters not which, — you go about the work always in very much the same way: You choose and narrow a subject, you gather, select, and arrange material, and, finally, you write, at white heat, the first rough draft of the whole composition or the paragraph. Your work, with the mere exception of the writing of the first rough draft, is thus far altogether a matter of planning or prevision. But when you set about the bettering of this first rough draft, you begin another kind of work, — the work of rewriting or revision. You now tear down and build up sentences, and change, take out, and put in words. It is because whole compositions and paragraphs are planned or prevised, and sentences and words rewritten or revised, that you are now asked to give your attention to sentences and words, *after* you have studied the whole composition, or the written theme, and the paragraph.

What, then, is a sentence? Perhaps a sentence may be most accurately defined as "a word or group of words capable of expressing a complete thought or meaning."<sup>2</sup> The noun "birds" and the verb "fly," standing alone, express fairly definite ideas; but it is not until the noun

<sup>1</sup> Though a whole composition may contain only one paragraph, most whole compositions contain two or more paragraphs. It is for this reason that the term, "a whole composition," is used in this book to mean a composition of two or more paragraphs. The distinction is, of course, arbitrary, but useful nevertheless in learning to write.

<sup>2</sup> Sweet, *A New English Grammar*.



and the verb are joined in such a manner as to cause the verb to say something of the noun — “Birds fly” — that the words make a sentence and express a complete thought or meaning. Even the phrase, “flying birds,” although it is a group of words expressing an idea, does not make a sentence; it makes no predication. Every sentence, you know from your study of grammar, must ordinarily have, either expressed or understood, a subject, or that which is spoken of (*e.g.* “Birds”), and a predicate, or that which is said of the subject (*e.g.* “fly”). “Go!” (= “Go you” or “I command you to go”), “Whom do you mean?” “You!” (= “I mean you”), “Sir!” (= “I did not understand you, sir,” or “You are impertinent, sir”), and the like, show how subject or predicate, or subject and predicate, may be merely understood.<sup>1</sup> Both subject and predicate, you know also from your study of grammar, may be modified by words, phrases, or clauses; other subjects and predicates may be added, and all extended in compound or complex forms.

Every sentence, moreover, since a sentence may be either a statement, a command or a request, a question, or an exclamation, is begun, in writing, with a capital, and ended with a period, an interrogation point, or an

<sup>1</sup> It would be pedantic to insist that no complete thought or meaning can ever be expressed without both a subject and a predicate, even though one or both of these are understood, and that every word or group of words between a capital and a period (or an interrogation or an exclamation point, as the case may be) must be capable of being resolved into a grammatical sentence, or condemned as something to be avoided. Just as a flick of the hand, a nod of the head, a lifting of the eyebrows, a shrug of the shoulders, may be made to serve the purpose of expression, and most effectively too, so words may take from their context meaning enough to convey a complete thought and still be unamenable to the rule of the sentence.

exclamation point. But the mere use of capital and period, or other point, does not make a sentence out of a word or a group of words that does not express a complete thought or meaning. The bracketed words below, for example, are not sentences, though each group of words has its capital and its period.

#### HIGH NOON ON THE MOHAVE

1. It was high noon on the Mohave, with the mercury at one hundred and ten in the shade. 2. [Though there was little enough shade there in the desert.] 3. [We rode slowly on, our bronchos crunched through the alkaline crust at every step, not a breath of air was stirring.] 4. [No roads, no trails, no landmarks, save here and there a salt bush or a clump of grease wood; more rarely a barren sand dune or an arroyo fringed with mesquite.] 5. [A land of fire.] 6. [No food, no grass, no water.]

Groups of words such as these bracketed ones are what I have called in the heading of this section "not-sentences." The groups above illustrate two or three of the blunders young writers so often make in the building of sentences, and for that reason they deserve your careful study. Group 2 illustrates the "afterthought blunder," — the mistake of setting apart as a sentence a clause (as in this case) or a phrase that really belongs to the sentence preceding. "Afterthoughts," if they are good enough to go into what you write, are good enough to go in in the right way. Either make a sentence of your afterthought, — if it is of enough importance to be made a sentence of, — or rewrite the sentence to which it belongs, making it a part of that sentence. Write, — "It was high noon on the Mohave, with the mercury at one hundred and ten in the shade, though there was little enough shade there in

the desert." Group 3 illustrates a still more common blunder, — the "comma blunder," or the "child's error." Here the comma is made to take the place of the period, — if the three statements are to stand as three sentences, — or of the semicolon, — if the statements are to stand as a single sentence. Write instead, — "We rode slowly on. Our bronchos crunched through alkaline crust at every step. Not a breath of air was stirring;" or, — "We rode slowly on; our bronchos," etc. Groups 4, 5, and 6 illustrate the "verb blunder," — the omission of the principal verb of the sentence, the result being that nothing after all is said. "Not-sentences" such as these are to be avoided in school compositions.<sup>1</sup>

<sup>1</sup> Good authors sometimes make use of these violations of grammar to produce some special effect, as the following quotations show: —

A wide expanse of waves, lazily lapping the beach, and far away, out beyond, the great sea, motionless under the steel-blue light of the moon. — MAXIM GORKY, *The Song of the Falcon* [opening sentence; translated from the Russian].

The bar of the watch-guard worked through the buttonhole, and the watch slid quietly on to the carpet. Where the bearer found it next morning and kept it. — KIPLING.

Fog everywhere. Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog in the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into the nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds. — DICKENS, *Bleak House*.

Whole compositions and paragraphs are planned or pre-vised; sentences and words rewritten or revised. A sentence is "a word or group of words capable of expressing a complete thought or meaning." Avoid "not-sentences,"—especially the "afterthought blunder," the "comma blunder," and the "verb blunder."

### Exercise 36

1. Which of the following groups of words are sentences? Which are not? Do the latter illustrate any of the three blunders named in Section 21? Come to the class prepared to make a good sentence out of each faulty group of words.

#### WITH ALICE IN WONDERLAND

1. The Rabbit actually took a watch out of its waistcoat pocket. 2. In another moment down went Alice into the rabbit hole. 3. Never once considering how in the world she was to get out again. 4. Suddenly she came to a little three-legged table. 5. All made of glass. 6. Just then she heard something splashing about in a pool a little way off, she swam nearer to make out what it was, at first she thought it must be a walrus or a hippopotamus, she soon discovered that it was only a mouse. 7. Only a mouse in the pool of tears. 8. Then there was the mad tea party. 9. The March Hare, the Hatter, the Dormouse, and Alice—all at tea together. 10. The March Hare and the Hatter used the Dormouse as a cushion. 11. Resting their elbows on it, and talking over its head. 12. "Very uncomfortable for the Dormouse," thought Alice. 13. "Only, as it's asleep, I suppose it doesn't mind." 14. "Twinkle, twinkle, little bat!" 15. That was the song the Hatter sang. 16. The last time Alice saw them. 17. They were trying to put the Dormouse into the tea-pot.

2. Study the following selection until you are certain whether there should be at each vertical line ( | ) a period

followed by a capital, or a comma followed by a small letter. Then read the selection aloud, letting your voice fall at each place where there should be a period.

#### KEEPING A DIARY

If I were a boy again, I would have a blank book in which I would record, before going to bed, every day's events just as they happened to me personally | if I began by writing only two lines a day in my diary, I would start my little book | and faithfully put down what happened to interest me | on its pages I would note down the habits of birds and of animals as I saw them; and if the horse fell ill, down should go his malady in my book | and what cured him should go there too | if the cat or the dog showed any peculiar traits, they should all be chronicled in my diary | and nothing worth recording should escape me. — JAMES T. FIELDS, *Underbrush*.

3. Study the following selection as you studied the selection in 2 above: —

#### THE VALUE OF PERSEVERANCE

If I were a boy again, I would practise perseverance oftener | and never give up a thing because it was hard or inconvenient to do it | there is no trait more valuable than a determination to persevere when the right thing is to be accomplished | we are all inclined to give up easily in trying or unpleasant situations | and the point I would establish with myself, if the choice were again within my grasp, would be never to relinquish my hold on a possible success if mortal strength or brains in my case were adequate to the occasion | that was a capital lesson which Professor Faraday taught one of his students in the lecture room after some chemical experiment | the lights had been put out in the hall | and by accident some small article dropped on the floor from the professor's hand | "never mind," said the student; "it is of no consequence to-night, sir, whether we find it or not" | "that is true," replied the professor | "but it is of grave consequence to me as a principle that I am not foiled in my determination to find it" | perseverance can sometimes equal genius in its

results | "there are only two creatures," says the Eastern proverb, "which can surmount the Pyramids—the eagle and the snail."—JAMES T. FIELDS, *Underbrush*.

4. Rewrite the selection in 3, putting in periods, commas, and capitals where you think they belong.

### Exercise 37

Make a sentence out of each of the following groups of facts. Thus,—

1. I had a great high shapeless cap, made of a goat's skin, with a flap hanging down behind.

When you have written all the sentences, determine what kind of sentence you have in each case used—whether simple, complex, or compound.<sup>1</sup>

1. I had a great cap. It was high and shapeless. It was made of a goat's skin. It had a flap hanging down behind. 2. This flap was to keep the sun from me. It was also to shoot the rain off from running into my neck. Nothing is so hurtful in these climates as the rain upon the flesh under the clothes. 3. I had also a jacket. This jacket was short. It was of goatskin. Its skirts came down to about the middle of my thighs. 4. I had a pair of breeches. These were likewise of goatskin. They were short. They were open-kneed. They were made of the skin of an old he-goat. The hair of which hung down such a length on either side that, like pantaloons, it reached to the middle of my legs. 5. I had no stockings. I had no shoes. But I made me a pair of somethings. I scarce know what to call them. They were like buskins. I made them to flap over my legs and to lace on either side like spatterdashes [leggings]. They were of a most barbarous shape—as indeed were all the rest

<sup>1</sup> The simple sentence makes only one statement. The complex sentence makes one principal statement, and one or more statements that are dependent upon it for meaning. The compound sentence makes two or more statements of equal value. For examples of each consult your grammar, or *Elements of English Composition*, pp. 145-151.

of my clothes. 6. I had on a belt. It was broad. It was of goatskin dried. This belt I drew together with two thongs of the same. I used the thongs instead of buckles. 7. I had a little saw. I had a hatchet. These hung, one on one side, one on the other. They hung instead of a sword and a dagger. 8. I had another belt. This was not so broad. It was fastened in the same manner. It hung over my shoulder. At the end of it hung two pouches. These pouches hung under my left arm. They, too, were made of goatskin. In one of the pouches hung my powder. In the other hung my shot. 9. At my back I carried my basket. On my shoulder I carried my gun. Over my head I carried a great umbrella. It was clumsy. It was ugly. It was of goatskin. It was the most necessary thing I had about me, next to my gun.

### Exercise 38

1. Study carefully one of the portraits in this book. Then make an oral sentence about the general look of the face. Next make a sentence about each prominent feature of the face, — the eyes, the nose, the mouth, the chin, the hair, the neck.

2. Study two of the portraits, and make sentences comparing or contrasting the general look of the faces. Make similar sentences about the features of the faces.

3. Write the sentences you made for 1 or 2 above, making the whole into a well-constructed paragraph. Indent the paragraph, and give it a title.

4. Go through four or five of the themes you have previously written in this connection, and make a list of the sentences that your teacher has marked for faults of sentence structure. Rewrite the sentences.

## SECTION 22

## Fitting Sentences to Thought

In the last section you learned what are sentences and what are "not-sentences." You have now to learn how to fit sentences to thought. Your task now is just this: You have in your mind certain thoughts that you wish to put upon paper in a way to get them into the minds of your readers. These thoughts you try to put upon paper in the first rough draft that you write; but, curiously enough, when you read what you have written, you find that after all you have not put upon paper quite the thoughts that you tried to put there. In other words, you have now to revise your first rough draft, and you have to revise it in part <sup>1</sup> by making your sentences fit the thought you have in mind to express.

To do this, — that is, to revise your first rough draft in such a way as to make your sentences fit the thought you have in mind to express, — you must learn and practise the devices that grammar gives you to change the forms of sentences. These devices of grammar will often enable you to put practically the same thought into two, or three, or even more, different sentence forms. Since, however, there is commonly a shade of difference, in meaning or effectiveness, that is peculiar to each of these various forms into which you can put the same thought, <sup>2</sup> — one

<sup>1</sup> Words, also, must be fitted to the thought. See Section 23.

<sup>2</sup> The same is true of words. We say that two words are synonyms, that they have the same meaning. But, as there are no two words in our language that are in all respects precisely alike, so there are no two sentence forms in our language that are in all respects precisely alike. They differ, ever so slightly sometimes, either in denotation or in connotation, either in what they mean or in what they suggest.



may make the thought clearer to the reader, one may give the thought greater force, one may connect the thought more closely with what goes before or after, — if all these forms are known to you, some one of them will be found to fit best the thought you wish to express. Knowing all these sentence forms, you may make use of them to get variety of sentence structure into what you write, and variety of sentence structure, as of words, helps to give life to writing. Nothing, indeed, takes life out of writing like sameness of sentence structure.<sup>1</sup> But to be of much use to you, these various sentence forms must be at your fingers' ends. They must be practised until they come to you easily and without thought. Then only will you be able to give the whole power of your mind to the thought that you desire to put into sentences.

Fit your sentences to your thought. Do this by using those sentence forms that most accurately and most effectively express the thought you have in mind.

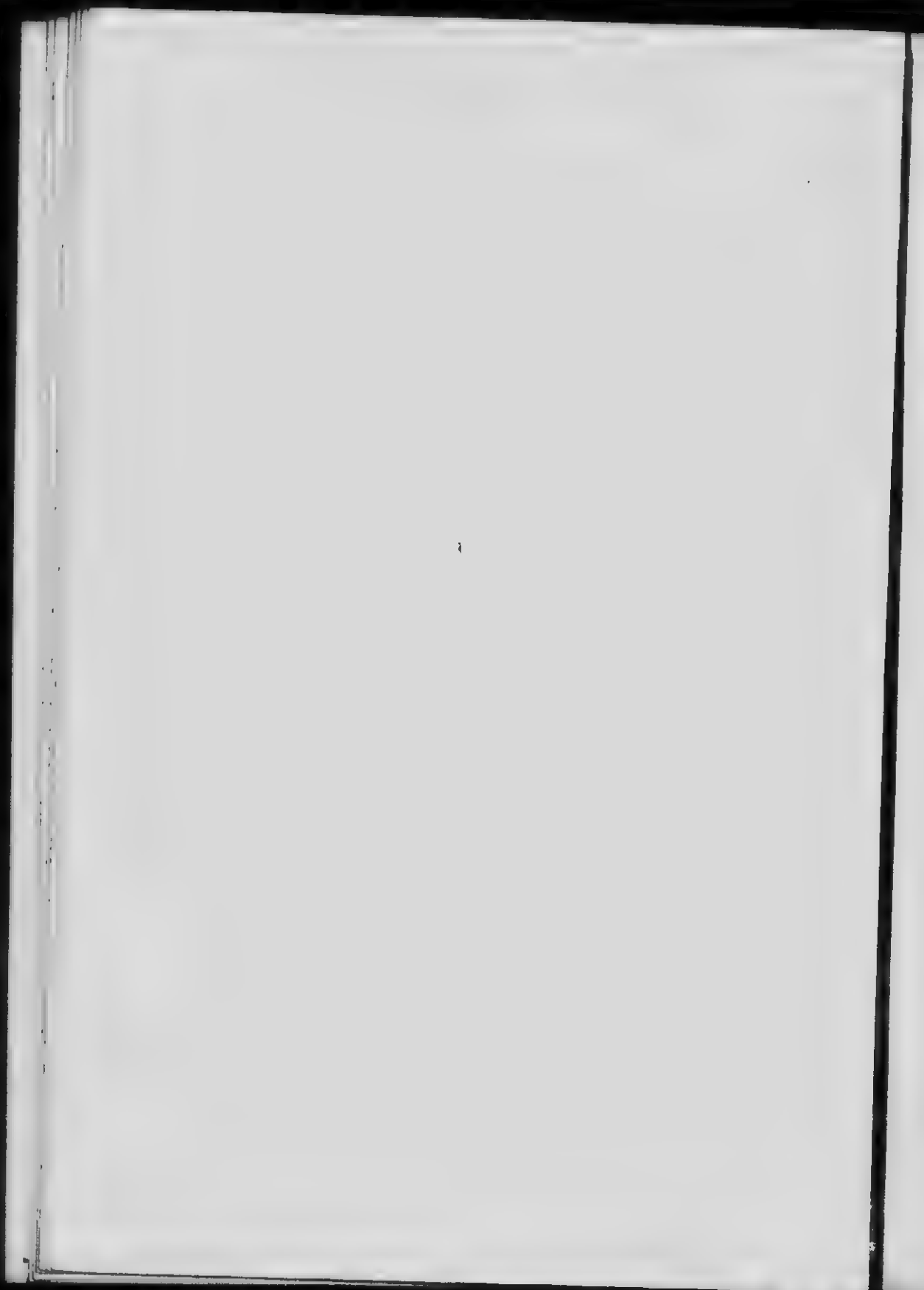
### Exercise 39

The sentences in the following table of Sentence Elements illustrate the chief devices that may be used to vary the structure of sentences. The elements that make up a sentence are (1) the subject, (2) the predicate, (3) adjective modifiers, (4) adverbial modifiers, and (5) the complementary elements, — the predicate nominative, the predicate adjective, and the object. Out of these elements a sentence of almost any length may be made, since modi-

<sup>1</sup> Examine, for example, the sentences in Exercise 37. There the thought, interesting enough in itself, is made dull by nothing more than by sameness of sentence structure.



FIGURE 6



fying words, phrases, or clauses may be added at will. To these elements may be added the interjection (e.g. "Oh! how sorry I am!") and the vocative (e.g. "Why, Sir John, my face does you no harm"), expressions that may be included in a sentence without being a part of its structure.

Make sentences containing—

1. A simple subject.
2. A compound subject.
3. A subject consisting of a word.
4. A subject consisting of a phrase.<sup>1</sup>
5. A subject consisting of a clause.<sup>2</sup>
6. A simple predicate.
7. A compound predicate.
8. A compound subject and a compound predicate.
9. An active verb.
10. A passive verb.
11. A transitive verb.
12. An intransitive verb.
13. An adjective modifier consisting of a word.
14. An adjective modifier consisting of a phrase.
15. An adjective modifier consisting of a clause.
16. An adverbial modifier consisting of a word.
17. An adverbial modifier consisting of a phrase.
18. An adverbial modifier consisting of a clause.
19. A complementary element consisting of a word.
20. A complementary element consisting of a phrase.
21. A complementary element consisting of a clause.

#### SENTENCE ELEMENTS

##### I. The subject.

*Promise* is debt. [Noun, simple subject.]

*Decency* and *decorum* are not pride. [Nouns, compound subject.]

*Joy*, *temperance*, and *repose* slam the door on the doctor's nose.  
[Nouns, compound subject.]

*Seeing* is believing. [Verbal noun in -ing.]

<sup>1</sup> What is a phrase?

<sup>2</sup> What is a clause?

*To see* is to believe. [Infinitive.]

*To say more* is sometimes to say less. [Infinitive phrase.]

*That debt kills people* is a true saying. [Noun clause.]

*What the boaster says* is often half a lie. [Noun clause.]

## II. The predicate.

A good cause *makes* the heart stout and *strengthens* the arm. [Compound predicate.]

Applause always *delights* youth. [Active verb.]

Youth is always *delighted* with applause. [Passive verb phrase.]

## III. Adjective modifiers.

*Great* spenders are *bad* lenders. [Adjectives.]

A wager is a *fool's* argument. [Genitive.]

A wager is the argument *of a fool*. [Of-phrase.]

Sindbad, the *sailor*, had many marvellous adventures. [Appositive.]

Stories from "*The Arabian Nights*" are still told by Arabs *of the desert*. [Adjective phrases.]

Sindbad, *who had many marvellous adventures*, was a sailor. [Adjective clause.]

The place *where Sindbad lived* was called Bagdad. [Adjective clause.]

## IV. Adverbial modifiers.

Young Hawkins crawled along *cautiously*. [Adverb.]

He crawled along *with caution*. [Adverbial phrase of manner.]

He got bodily *into the apple barrel*. [Adverbial phrase of place.]

There he remained *until a heavy man sat down with rather a clash close by*. [Adverbial clause of time.]

## V. Complementary elements.

Captain Kidd was a *pirate*. [Predicate nominative.]

He was *bold* and *reckless*. [Predicate adjectives.]

He buried the *Bible* in the *sand*. [Object.]

**HELPS TO STUDY:** Learn from your grammar, if you do not already know them, definitions of the grammatical terms used in this exercise.

Exercise 40

It is of first importance, in your attempt to get some power over the English sentence, that you should be able, by adding modifiers, — especially words and phrases, to make a short, simple sentence say as much as it well can. This, indeed, is one of the things you will be always doing when you revise the first rough draft of what you write. Note how, by the addition of modifying words and phrases, the short statement, "Captain Kidd was arrested," is made to say more and more as it is lengthened from four words to twenty-two : —

Captain Kidd was arrested.

Captain Kidd was arrested in Boston.

Captain Kidd, a bold and daring pirate, was arrested in Boston.

Captain Kidd, a pirate as bold and daring as ever sailed the seas, was at last arrested on the streets in Boston.

Since the average length of the modern English sentence is somewhere in the neighborhood of thirty words,<sup>1</sup> these sentences may be regarded as short sentences. Were we to build a long sentence upon our statement about Captain Kidd, we should have to add other words and other phrases and clauses, in some such fashion as this : —

Captain William Kidd, who was as bold and daring a pirate as ever sailed the seas, was at last arrested on the streets of Boston, from which city he was later conveyed, in a frigate especially despatched for that purpose, to London, where he was tried, condemned, and hanged at Execution Dock.

<sup>1</sup> On the length of sentences, consult *Elements of English Composition*, pp. 161-165.

Now add modifying words and phrases to each of the following short statements, making several sentences out of each statement. Though it will not greatly matter if you make a few complex sentences, it will be best for you to confine yourself in this exercise to simple sentences. Your longest sentence in each case need not contain more than thirty words.

- |                       |                             |
|-----------------------|-----------------------------|
| 1. The fire raged.    | 11. The dog barks.          |
| 2. The alarm sounded. | 12. The night is dark.      |
| 3. Everybody ran.     | 13. The day is cold.        |
| 4. We ran.            | 14. The fish flopped.       |
| 5. The men shouted.   | 15. The boy slipped.        |
| 6. The moon rose.     | 16. The ice was thin.       |
| 7. The sun set.       | 17. Millet painted.         |
| 8. The wind howls.    | 18. Gladstone was elected.  |
| 9. The rain falls.    | 19. Nelson died.            |
| 10. The owl hoots.    | 20. Shakespeare was a poet. |

#### Exercise 41

Scarcely less necessary, in the work of revision, than the ability to make a simple sentence say all it well can, is the ability to write easily complex sentences of average length. The complex sentence, as already explained,<sup>1</sup> makes one principal statement, and one or more statements that are dependent upon it for meaning ; as, "Mooween, who has long white teeth and sharp black claws, is big and glossy black." Study the following sets of sentences, therefore, and make from each set a complex sentence, except where you are directed to make a compound sentence. Before you make the sentence, however, determine which of the two

<sup>1</sup> P. 137, note.

or three sentences should stand as the principal statement of your complex sentence; then subordinate the other sentence or sentences to this principal statement.<sup>1</sup>

### MOOWEEN<sup>2</sup> THE BEAR

1. Mooween is big and glossy.  
He has long white teeth and sharp black claws.
2. Mooween's eyes are his weak point.  
They are close together.  
They seem to focus on the ground a few feet in front of his nose.
3. At twenty yards to leeward he can never tell you from a stump or a caribou.  
He can never tell you if you should chance to be standing still.
4. He is shy and wild.  
He is timid as any rabbit.
5. His ears are quick.  
His nose is very keen.<sup>3</sup>
6. If you would see Mooween, you must camp many summers.  
You must tramp<sup>4</sup> many a weary mile through the big forests.

<sup>1</sup> Perhaps it may be well at this stage to review what the text book of grammar says about subordinate clauses. Bring out the points that subordinate clauses may be introduced by (1) a relative or an interrogative pronoun, (2) a relative or an interrogative adverb, (3) a subordinate conjunction; that they may be used (1) as adjective modifiers, (2) as adverbial modifiers, or (3) as substantives; and that they may be classified, as to the ideas they express, under (1) time or place, (2) cause, (3) concession, (4) purpose, (5) result, (6) condition, (7) comparison, (8) indirect statement, or (9) indirect question. Write on the blackboard a list of the most important words used to introduce subordinate clauses, together with examples of each of the nine classes named above.

<sup>2</sup> "Mooween" is the name the Indians give the black bear that lives in the woods of Canada and Maine. The sentences are adapted from William J. Long's *Ways of Wood Folk*.

<sup>3</sup> Make a compound sentence.

<sup>4</sup> Change to a participle.



7. When I first met Mooween he was feeding peaceably on blueberries.  
He was just stuffing himself with the ripe fruit that tinged with blue a burned hillside.
8. We discovered each other at the same instant.  
Words can hardly measure the mutual consternation.
9. *Boo!* said I.  
*Hoof, woof!* said Mooween.<sup>1</sup>
10. Away he went up the hill in a desperate scramble.  
The loose stones rattled.<sup>2</sup>  
The bottoms of his feet showed <sup>3</sup> constantly through the volley of dirt and chips flung out behind him.
11. That killed the fierce imagination of childhood days.  
It killed him deadlier than any bullet could have done.  
It convinced <sup>3</sup> me that Mooween is at heart a timid creature.
12. However, Mooween sometimes attacks instead of running away.  
This is when he is wounded, or cornered, or roused to frenzy in defence of young.

#### Exercise 42

In the work of revision it is often necessary to substitute some "equivalent construction" for the construction in the first rough draft. This substituted construction may not be better English than that of the original, but it may be the means of fitting the sentence more closely to the thought which it is desired to express; that is, it may make that thought clearer, or give it greater force, or make it read more smoothly with what goes before or after. The following exercises will afford practise in the work of substituting one construction for another.<sup>4</sup>

<sup>1</sup> Make a compound sentence.

<sup>2</sup> Make a phrase of this.

<sup>3</sup> Change to a participle.

<sup>4</sup> The Table of Sentence Elements in Exercise 39 will serve as the basis for other similar exercises. One recitation, for example, may be given to the work of substituting one kind of adjective modifier for another (III),

1. Substitute for the clause printed in italics a prepositional or a participial phrase.

1. *When he had said these words*, the wicked wolf fell upon Little Red Riding-Hood, and ate her all up.

*Having said these words*, etc. [Participial phrase.]

2. The next morning, *when the sun rose*, a wonderful ship with every sail set came to anchor before the town.

*The next morning, at sunrise*, etc. [Prepositional phrase.]

3. *As soon as the slave found the bronze ring*, she carried it to the Jew, who made off with it instantly.

4. *After the young captain had wandered about a long time*, he reached an island inhabited by mice.

5. *The Prince and the Fairy had no sooner looked at one another* than they went into fits of laughter, and cried at the same moment, "Oh, what a funny nose!"

6. *When the magician had bought the dozen copper lamps*, he put them in a basket, and went to the palace, crying, "New lamps for old!"

7. And thus she rode on the White Bear's back *until they came to a great mountain*.

8. *Before the Queen set out to seek "The Fairy of the Desert,"* she prepared with her own hands a cake made of millet flour, sugar candy, and crocodile's eggs.

9. *While she slept*, however, the cake disappeared from her basket.

10. Then, *just as she woke from her sleep*, she heard the roaring of the great lions.

11. *Since she had made the promise*, she had been so unhappy that she could neither eat, drink, nor sleep.

12. *Whenever she saw her daughter*, she thought of the promise she had made the Yellow Dwarf.

13. In the morning, *as soon as day dawned*, in came the Princess with the long nose, and drove her out again.

— a word for a phrase, a phrase for a clause, a clause for a word or a phrase, etc. Another recitation may be given to adverbial modifiers (IV), to complementary elements (V), etc. Throughout Exercise 42 watch the effect made by each change of construction. Does the change improve or injure the original sentence? If it does (it may do neither), show how it improves or injures.

14. So, *when dinner time drew near*, he set the mill on the kitchen table, and said, "Grind herrings and milk pottage, and do it both quickly and well."

15. *But when he had thus sent the two of them to their final rest*, and was again about to sit down by the fire, out of every nook and corner came forth black cats and black dogs in such swarms that he could not possibly get away from them.

2. Substitute an infinitive construction for a clause in each of the following sentences: —

1. The man *who makes two blades of grass grow where there was only one* does some good.

*To make two blades of grass grow where there was only one*, is to do some good. [Infinitive construction.]

2. That you should believe your own thought, that you should believe that what is true for you in your own private heart is true for all men, — that is genius.

3. If you would be successful, stick to one thing.

4. If you would enjoy doing a thing, you ~~must~~ learn to do it well.

5. A man can find more reasons for doing as he wishes than for doing as he ought. [To find reasons for doing as one, etc.]

6. Every failure teaches a man something, if he will learn. [To fail, etc.]

7. It seems that there is no school for a fool. [The fool seems, etc.]

8. Leonardo da Vinci would walk the whole length of Milan that he might alter a single tint in his picture of the Last Supper.

9. A man once walked twenty miles in order that he might find out the meaning of a word.

10. At another time, after a day of hard work as clerk in a store, a man walked five or six miles, so that he might pay back six cents which a customer had that day overpaid him.

Write five sentences in which you use an infinitive construction. Then rewrite the sentences, substituting clauses for the infinitives.

8. Substitute a word or a short phrase for the words printed in italics.

1. The ancients commonly used bottles *that were made of leather*.  
The ancients commonly used *leather* bottles.
2. The twentieth century began *on the first day of January, 1901*.
3. *When he heard my name mentioned*, the old gentleman came forward.
4. *The threadbare frock coat that he wore* hung limp from his sloping shoulders.
5. *As soon as the moon came up* we were again in our saddles.
6. *The Indian who had guided us thus far* now left us.
7. The bridge *was made of loose planks that were laid upon large trestles*.
8. In the distance *could be seen* the lights of the village.
9. *There had been a heavy rainstorm* that afternoon.
10. In the village *we had the pleasure of breaking our fast on* the leg of an old hare and some broiled crow.
11. We had some difficulty in passing the ferry at the riverside, *owing to the fact that the ferryman was afraid of us*.
12. At first we could not believe *what we saw or what we heard*.
13. *That which* man has done, man can do.
14. The stranger *is the man from Mexico*.
15. He *is a fellow with a bad temper*.
16. He looks *as if he were angry*.
17. *When he had said this*, the tramp picked up his pack and trudged on.

4. Expand with a phrase or a clause the words printed in italics.

1. *Sunrise* found me well on my way.
2. *Listening*, I could just hear the hoof beats of a horse.
3. *A forest* lay beyond the river.
4. *Reaching the river*, I pitched my tent for the night.
5. A little before dawn *the wind rose*.
6. *The wind blew and the rain fell*.
7. My tent *was beaten down*.
8. I *was drenched*.
9. My provisions *were spoiled*.

## EXERCISE 43

1. Make five sentences in which you use coördinate conjunctions to connect clauses. Thus, —

We may give advice, *but* we cannot give conduct.

2. Make five sentences in which you use subordinate conjunctions to introduce subordinate or dependent clauses. Thus, —

*Since* you will not work, you shall not eat.

*If* money were plenty, nobody would care for it.

The time to strike is *when* the iron is hot.<sup>1</sup>

## COÖRDINATE CONJUNCTIONS

And, also, moreover, besides.

But, yet, still, nevertheless.

So, therefore, consequently.

Either, or; neither, nor.

## SUBORDINATE CONJUNCTIONS

Where, wherever, wherein.

When, whenever, while, before, after, since, until, just as, as soon as, as long as.

Because, for, as, since, inasmuch as, as long as.

If, unless, provided, provided that, except.

Although, though, even if, granting.

So that, in order that, that.

Whether, if.

<sup>1</sup> Many examples of the use of conjunctions, both coördinate and subordinate, may be found in the preceding exercises. The following list of conjunctions will be useful for reference. The conjunctions are here arranged in groups, which may be conveniently named after the first word in each group, — the "and group," the "but group," etc.

**Exercise 44**

Make sentences in which you use —

1. "And" to connect (1) two nouns, (2) two verbs, (3) two adjectives, (4) two adverbs.
2. "Or" to connect (1) two nouns, etc.
3. "Neither . . . nor" to connect (1) nouns, (2) pronouns, (3) verbs, (4) adjectives, (5) adverbs.
4. "Either . . . or" to connect (1) nouns, etc.
5. (1) Three nouns in a series, (2) three pronouns, (3) three verbs, (4) three adjectives, (5) three adverbs.
6. (1) Three phrases in a series, (2) three clauses.

**Exercise 45**

1. Use each of the following idioms<sup>1</sup> in a sentence: —

1. To get wind of.
2. To take advantage of.
3. To turn the tables.
4. To take amiss.
5. To have a hand in (anything).
6. To have a mind to.
7. To be bent upon (to be determined).
8. To be head over ears in debt.
9. To turn a deaf ear.
10. To take a fancy to (anything).

Add other idioms to the list.

2. Use each of the following prepositional phrases in a sentence: —

Above all, all in all, at a loss, at all events, at any rate, at best, at heart, at fault, at hand, at most, at one, at random, at the most, at the same time, at times, by heart, by no means, by the bye, for a while, for all that, for instance, for that matter, for the most part, for the present, for the time, from time to time, in a word, in brief, in general, in fact, in other words, in particular, in point of fact,

<sup>1</sup> What is an idiom?

in short, in the main, in vain, in view, more and more, no doubt, none the less, on the contrary, on the one hand, on the other hand, on the whole, once for all, over and above, under the circumstances.

8. Make sentences in each of which you use one of the following words or phrases. You may write about something you saw on your way to school this morning, about something you see in the room where you now are, or about something you see in one of the pictures in this book.

Above, below, at the right, to the left, on the wall at the right, on the farther wall, over the door, between the windows, on the floor, on the ceiling, over the fireplace, across the street, on the sidewalk, in the road, in the foreground, in the background, at the centre, by which, through which, around which, near which, under which, from which, toward which, by whom, to whom, with whom, from whom, towards whom, by means of which, by reason of which, in each of which, a thing which, a thing that, a fact that, a circumstance that, a statement that, seeing whom, fearing which, knowing that, wherein, whereby, etc.

4. Study the selection by Ruskin, at p. 157, and then make sentences of any sort about the selection. Explain some word or phrase in the selection, state some thought that the selection has given you, or point out some feature that you admire.

### SECTION 23

#### Choosing the Right Word

Read aloud the following paragraph: —

Kim stopped; for there came round the corner, from the crowded Motee Bazaar, such a man as Kim, who thought he knew all kinds of men, had never seen. He was tall, dressed in fold upon fold of a very coarse cloth, and not one fold of it could Kim refer to any known trade or profession. At his belt hung a pen-case and a rosary such as holy men wear. On his head was a gigantic sort of cap. His face was old and wrinkled. His eyes turned up at the corners.

Now read this paragraph aloud : —

THE LAMA

Kim stopped ; for there *shuffled* round the corner, from the *roaring* Motee Bazaar, such a man as Kim, who thought he knew all *castes*, had never seen. He was *nearly six feet high*, dressed in fold upon fold of *dingy stuff like horse-blanketing*, and not one fold of it could Kim refer to any known trade or profession. At his belt hung a *long open-work iron pen-case* and a *wooden rosary* such as holy men wear. On his head was a gigantic sort of *tam-o'-shanter*. His face was *yellow and wrinkled, like that of Fook Shing, the Chinese bootmaker in the bazaar*. His eyes turned up at the corners and looked like *little slits of onyx*. — KIPLING, *Kim*.

The grammar of these two paragraphs is about fault-finding ; the paragraphing of both is precisely the same, and the sentence structure is essentially the same. Between the two paragraphs, nevertheless, there is a marked difference in effectiveness. The first paragraph, for some reason, does not stir the mind to thought ; the second, quite the contrary, burns into the brain an unforgettable figure. The difference, which is the difference between what is dull and what is vivid, between what is inanimate and what is so full of life that a prick brings the blood, is clearly altogether a difference in words. Study for a moment these two columns of words and phrases : —

came	<i>shuffled</i>
crowded	<i>roaring</i>
kinds of men	<i>castes</i>
tall	<i>nearly six feet high</i>
a very coarse cloth	<i>dingy stuff like horse-blanketing</i>
pen-case	<i>long open-work iron pen-case</i>
rosary	<i>wooden rosary</i>
cap	<i>tam-o'-shanter</i>
old and wrinkled	<i>yellow and wrinkled, like that of Fook Shing, the Chinese bootmaker</i>



Say "came" to yourself, close your eyes, and try to think of all that "came" suggests to you. After a moment do the same with "shuffled." Note how much more "shuffled" suggests than "came" suggests. Can you tell why the one word has the power to suggest more to you than the other does? Now do the same with "crowded" and "roaring," with "kinds of men" and "castes" (find this word and its meaning in the dictionary), and so on down the two columns.

It is important, then, to choose the right word. But, you ask, "How am I to know the right word from the wrong word?" A long answer to this question might be written, — a volume, say, — yet, after all is said and done, the gist of that answer may perhaps be put into three brief commands.

(1) Use good words, and use them correctly. Most slang words are not good words. The reason for this you have already learned.<sup>1</sup> "In sooth" for "in truth," "quoth" for "says," "ere" for "before," "o'er" for "over," and the like, are not good words to use in prose, since their use is now confined wholly to poetry. *Née* for "born," *ad libitum* for "at pleasure," *nom de plume* for "pseudonym," and so forth, are not good words to use in English, because the use of a foreign word for a good English word shows snobbishness and affectation. "To suicide," "to burglarize," "to enthuse," "to oslerize," and other words of the kind, are not good words, because they are used by careless newspaper writers only. "House" is a good word, and "home" is a good word; so, too, are "accept" and "except." But these words, like all other

<sup>1</sup> In Section 8. Note what is said there about vulgarisms other than slang.

good words, must be used correctly, for "house" does not mean "home," any more than "to accept a thing" means "to except it."

(2) Fit your words precisely to your thoughts. You have in your mind some one thought that you wish to express. Never rest, then, until you have found the one word, or the one group of words, that precisely expresses that thought. Though many words shade into one another almost imperceptibly, and though dictionaries confuse by giving to some words several apparently distinct meanings, good usage assigns to every word in our language some one meaning, or some one shade of meaning, which distinguishes that word from every other word in the language. That is, each word in the language says or implies something which no other word in the language can say or imply.<sup>1</sup>

(3) Bear in mind the power of words to suggest. This is what Kipling did when he used "shuffled" instead of "came," "roaring" instead of "crowded," "dingy stuff like horse-blanketing" instead of "a very coarse cloth," etc. Consider, for an instant, the words "forge" and "anvil." Think what each of these words *means*,—"an open fireplace with forced draft" and "a steel or an iron block on which metal is forged,"—and then think what each *suggests*. Either word will bring to mind a fairly vivid picture of a blacksmith shop,—the rugged blacksmith with arms bared to elbow, the clanging of hammer and anvil, the sparks showering off from white-

<sup>1</sup> Whether a word is derived from the Latin or the French, or from Anglo Saxon or some other source, whether it is big or little, specific or general, literal or figurative, makes not the slightest difference, provided only that it says or implies just what you wish to say or imply.

hot metal, the flash of flame in the open forge, the horses hitched to be shod, two or three men loitering about near the doorway, the dingy, barnlike interior of the shop itself, and the hundred and one other associated ideas and emotions that never lose their charm for man and boy. Now, if you feel at all the thing you are writing about, you will have for each thought just such a group of associated ideas and emotions as the words "forge" and "anvil" suggest, and, if you would write at all effectively, you must choose words that not only convey your bare thoughts, but suggest as well their kindred ideas and emotions. This is a difficult thing to do, as difficult a thing as the writer ever has to do, and the power to do it you will probably be slow in acquiring. You will need a fresh pair of eyes<sup>1</sup> and a warm-hearted interest in the thing you are writing about, — things not to be got in a day. Some help you will get, however, from the knowledge that specific words commonly suggest more than general words ("shuffled" is specific, "came" is general), and figures (similes, metaphors, etc.) more than literal expressions.

Choose the right word. The right word is the one word, or the one group of words, that says or implies just what you wish to say or imply.

- (1) Use good words, and use them correctly.
- (2) Fit your words precisely to your thoughts.
- (3) Bear in mind the power of words to suggest.

<sup>1</sup> "Originality is simply a fresh pair of eyes." — HIGGINSON.

It is incessant effort. "It consists in saying better, in saying forcibly, in seeking the fit word, in finding the new image." — ANTOINE ALBALAT.

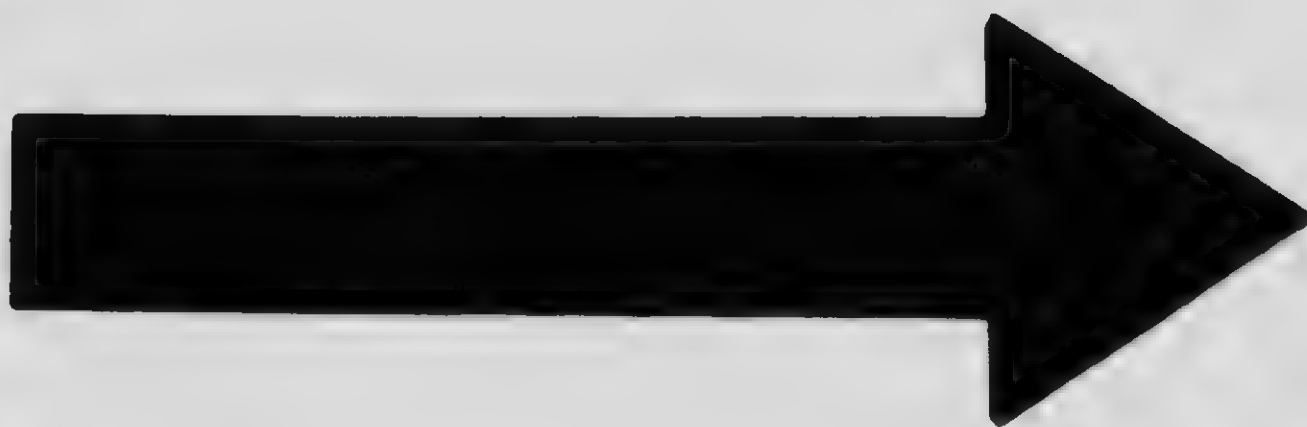
## Exercise 46

## THE SLAVE SHIP

BY JOHN RUSKIN

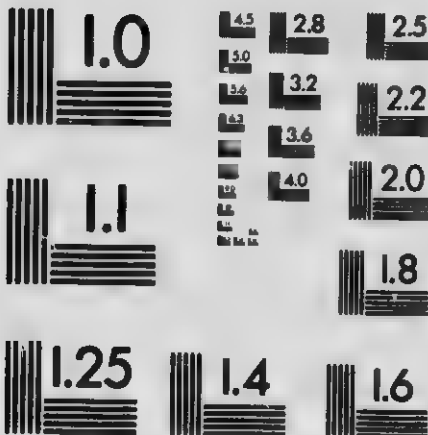
But, I think, the noblest sea that Turner has ever painted, and, if so, the noblest certainly ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic after *prolonged* storm; but the storm is partially lulled, and the torn and *streaming* rain-clouds are moving in *scarlet* lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not high, nor *local*, but a low, broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges, the fire of the sunset falls along the *trough* of the sea, *dyeing* it with an awful but glorious light, the *intense* and *lurid splendor* which burns like gold and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, lift themselves in dark, *indefinite, fantastic* forms, each casting a faint and *ghastly* shadow behind it along the *illuminated* foam. They do not rise everywhere, but three or four together in wild groups, *fitfully* and *furiously*, as the under strength of the swell *compels* or *permits* them; leaving between them *treacherous* spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the *indistinguishable* images of the burning clouds, which fall upon them in flakes of *crimson* and *scarlet*, and give to the *reckless* waves the added motion of their own fiery flying. *Purple* and blue, the lurid shadows of the hollow *breakers* are cast upon the *mist* of the night, which gathers cold and low, advancing like the shadow of death upon the guilty<sup>1</sup> ship as it labors amidst the lightning of the sea, its thin *masts* written upon the sky in lines of blood, *girded* with *condemnation* in that *fearful* hue which *signs* the sky with *horror*, and mixes its flaming flood with the sunlight, — and cast far along the *desolate* heave of the *sepulchral* waves, *incarnadines* the *multitudinous* sea.

<sup>1</sup> She is a slaver, throwing her slaves overboard. The near sea is encumbered with corpses. — RUSKIN.



# MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



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**HELPS TO STUDY:** Read the selection two or three times, or until you get the thought of it. How many of the italicized words do you know well enough to use correctly in sentences of your own writing? Make a list of these words. Make a list of the remaining italicized words. Find in the dictionary each word in this second list, and come to the class prepared to give its meaning. Select five or ten words from this list, and use them in sentences of your own writing.

### Exercise 47

Study one of the following poems in the same way you studied "The Slave Ship." Make a list of the words and phrases that give you the clearest mental pictures; as, to take a few from Ruskin's paragraph:—

illuminated foam  
green and lamp-like fire  
burning clouds  
torn and streaming rain-clouds  
fire of sunset along the trough of the sea  
thin masts in lines of blood upon the sky

**BALLADS:** *Johnie Armstrong*, *Sir Patrick Spens*. Scott's *Alice Brand* (in *The Lady of the Lake*); Wordsworth's *We Are Seven*, *Lucy Gray*; Byron's *The Destruction of Sennacherib*, *The Eve of Waterloo*; Burns's *The Cotter's Saturday Night*; Wolfe's *The Burial of Sir John Moore*; Hood's *The Dream of Eugene Aram*; Buchanan's *The Ballad of Judas Iscariot*; Tennyson's *The Revenge*, *The Passing of Arthur*; Browning's *Hervé Riel*, *How They Brought the Good News from Ghent to Aix*; Poe's *The Raven*; or one of the poems named at pp. 48-49, *Elements of English Composition*.

### Exercise 48

1. For each of the following words write offhand as many synonyms as you can think of:—

1. See. 2. Call. 3. Sleep. 4. Please. 5. Rise. 6. Talk. 7. Clean. 8. Pretty. 9. Amiable. 10. Clever. 11. Clear. 12. Answer. 13. Glad. 14. Warm. 15. Sultry. 16. Anger. 17. Try. 18. Gruff. 19. Difficult. 20. Convince.

2. Choose adjectives to describe ten of the following objects, — such adjectives, if you can find them, as will, when joined to the nouns, produce fairly vivid mental pictures : —

clock	laugh	pump	frog
village	crowd	corn-crib	birch
forest	clown	currant	surf
apron	sauce	rain	blizzard
clover	pickles	cloud	moon
fields	crow	pond	frost
lanes	apple	pumpkin	thistle
garret	snowbank	scythe	pitcher
toast	icicle	wind	orchard
posters	marsh	velvet	pasture
trout	swamp	spider	fence
owl	prairie	wasp	gate
holly	night	forge	stile

3. Everything you like is not to be called "nice," or "fine," or "swell," or "elegant," or "lovely"; everything you dislike is not to be called "awful," "horrid," or "beastly." Never, for want of a little study in words, be vulgar or extravagant in your praise or dispraise of trifles. Choose, therefore, adjectives that will appropriately express a liking for ten of the common objects named below. Choose adjectives that will express dislike. If you can express your thought more effectively by using the adjectives and nouns in sentences, do so.

Pie, butter, beefsteak, soup, ice-cream, weather, air in a room, sunset, rising moon, night, party, picnic, hat, bonnet, necktie, parasol, story, sermon, piano playing, pencil, knife, scissors.

Add other objects of the kind to the list, and continue the work.



## Exercise 49

1. Select one of the following sets of synonyms and antonyms,<sup>1</sup> and come to the class prepared to give the meaning of each word in the set. For this work consult a dictionary or a good book of synonyms.<sup>2</sup> Select from the set the word that has the widest use; write a sentence in which you use the word correctly. Write sentences in which you use five other words in the set.

1. Amuse. Syn.: beguile, cheer, disport, divert, enliven, entertain, gratify, interest, occupy, please, recreate. Ant.: annoy, bore, disquiet, distract, disturb, tire, weary. Prep.: amused *at* his antics; amuse the children *with* stories; amused *by* his account; some amuse themselves *in* folly. Usage seems to be settling upon *at* and *with*.

2. Awkward. Syn.: boorish, bungling, clownish, clumsy, gawky, maladroit, uncouth, ungainly, unhandy, unskilful. Ant.: adroit, clever, dexterous, handy, skilful.

3. Carry. Syn.: bear, bring, convey, lift, move, remove, take, transmit, transport.

4. Dark. Syn.: black, dim, dismal, dull, dusky, gloomy, mysterious, obscure, opaque, sable, shadowy, shady, sombre, swart, swarthy. Ant.: bright, brilliant, clear, gleaming, glowing, light, luminous, radiant, transparent, white.

5. Delicious. Syn.: dainty, delightful, exquisite, luscious, savory. Ant.: acrid, bitter, loathsome, nauseous, repulsive, unpalatable, unsavory.

<sup>1</sup> What is a synonym? An antonym?

<sup>2</sup> Good books of synonyms are Roget's *Thesaurus of English Words and Phrases*, March's *Thesaurus Dictionary of the English Language*, Smith's *Synonyms Discriminated*, Crabb's *Synonyms*, Fallow's *100,000 Synonyms and Antonyms*, and Fernald's *Synonyms, Antonyms, and Prepositions*. Any large unabridged dictionary is suitable for work of this kind, and there are many admirable abridged dictionaries. In all cases, however, British or Canadian usage should be followed. It is well to adopt some one dictionary as a standard.

6. Frugality. Syn.: economy, miserliness, parsimoniousness, parsimony, providence, prudence, saving, scrimping, sparing, thrift. Ant.: abundance, affluence, bounty, extravagance, liberality, luxury, opulence, riches, waste, wealth.

7. Hide. Syn.: bury, cloak, conceal, cover, disguise, dissemble, mask, screen, secrete, suppress, veil. Ant.: admit, avow, betray, confess, disclose, discover, divulge, exhibit, expose, make known, manifest, reveal, show, tell, uncover, unmask, unveil.

8. Idle. Syn.: inactive, indolent, inert, lazy, slothful, sluggish, unemployed, unoccupied. Ant.: active, busy, diligent, employed, industrious, occupied, working.

9. Mob. Syn.: crowd, dregs of the people, herd, lower classes, masses, populace, rabble.

10. Way. Syn.: alley, avenue, bridle-path, channel, course, driveway, highroad, highway, lane, pass, passage, path, pathway, road, route, street, thoroughfare, track.

2. What is the opposite (the antonym) of each of the following words? Make short sentences in which you use five pairs of the words. Thus, —

When the *full* bucket came up, the *empty* bucket went down.

Margaret was *plump* and *fair*, while Jo, who was one year younger, was *thin* and *brown*.

Beth was *meek*. Amy was *proud*.

Contrasts are sometimes made clearer by the use of words and phrases like "however," "on the contrary," "on the other hand," etc.

NOUNS

evil  
energy  
friend  
courage  
health  
courtesy  
learning  
order  
love

M

ADJECTIVES

awkward  
wide-awake  
thoughtful  
strong  
busy  
candid  
polite  
firm  
quick

VERBS

raise  
help  
pardon  
please  
like  
bring  
earn  
hoard  
preserve

8. Observe how the antonyms in the second column below are formed. Bring to the class others formed in the same manner.

1. equal	unequal
2. attentive	inattentive
3. agree	disagree
4. fearless	fearful

### Exercise 50

1. From the following sets of words select those that are to you the most suggestive. Use five of them in sentences. What words, on the other hand, seem dull and lifeless?

1. Walk, trudge, tramp, stalk, stride, strut, toddle, ramble, stroll, saunter, shuffle, gad about.

2. Small, puny, tiny, wee, petty, stunted, dapper, dumpy, squat.

3. Home, house, residence, fireside, abode, dwelling, lodging, quarters, habitation.

2. Shakespeare speaks of "sweet honey," "sweet milk," "sweet flesh," "sweet hay," using "sweet" in its literal sense; but he speaks also of "sweet delights," "sweet discourse," "sweet health," "sweet news," "sweet peace," "sweet power," "sweet repose," "sweet thoughts," "sweet touch," "sweet wit," "sweet work," etc., using the word likewise in figurative senses. In this manner he puts life into old, familiar, time-worn words like "poor," "hard," "high," "cold," "thick," "heavy," etc., — words that commonplace people apply almost wholly to physical objects.

Try doing this yourself. Apply each of the following adjectives to as many abstract words as you think can be fitly modified by it. If Bartlett's *Concordance to Shakespeare* (Macmillan) is at hand, trace there the poet's use of

some of these words (*e.g.* "old," "dull," "hard," "light," etc.), copying the most effective phrases you find.

Bitter, black, blazing, blue, blunt, brown, burning, chilly, cloudy, cold, dark, dull, freezing, glowing, gray, green, hard, hazy, heavy, high, icy, keen, light, misty, muddy, rough, sharp, smooth, soft, sour, stormy, thick, thin, white.

### Exercise 51

1. In the following selections choose from the words in brackets the word you think fittest for the place. Consider the sound of the word, its meaning, and its power to suggest.

#### GRANDFATHER'S CHAIR

The chair in which Grandfather sat was [built, made] of oak, which had [become, grown] dark with age, but had been rubbed and polished till it [gleamed, glistened, glittered, glowed, shone] as bright as mahogany. It was very large and heavy, and had a back that rose high above Grandfather's [gray, hoary, white] head. This back was [curiously, marvellously, rarely, wonderfully] carved in open work, so as to represent flowers, and foliage, and other devices, which the children had often [gazed, glanced, looked, stared] at, but could never [apprehend, comprehend, perceive, understand] what they meant. On the very [highest point, tip-top, top] of the chair, over the head of Grandfather himself, was a [figure, likeness, picture, representation] of a lion's head, which had such a savage grin that you would almost expect to hear it growl and snarl. — HAWTHORNE.

#### THE OWL IN THE CHERRY TREE

The great [bugaboo, bugbear] of the birds is the owl. The owl [clutches, seizes, snatches, takes] them from off their roosts at night, and [eats, gobbles] up their young in their nests. He is a [regular, veritable, very] ogre to them, and his presence fills them with consternation and alarm. One season, to [guard, keep safe, preserve, protect] my early cherries, I placed a large stuffed owl [amid, among, upon] the branches of the tree. Such a [clattering, commotion, din, hubbub,

noise, racket, tumult, uproar] as there [at once, immediately, instantly] began about my grounds is not pleasant to think upon! The orioles and robins fairly "shrieked out their affright." The [news, tidings] instantly [circulated, scattered, spread] in every direction, and [apparently, evidently, seemingly] every bird in town came to see that owl in the cherry tree, and every bird took a cherry, so that I lost more [cherries, fruit] than if I had left the owl indoors. With [craning, stretching] necks and [affrighted, horrified, frightened, scared, startled, terrified] looks the birds [alighted, settled] upon the branches, and between their screams would snatch off a cherry, as if the act was a relief to their outraged feelings. — BURROUGHS.

2. Look over one or more of the themes you have recently written, and rewrite, substituting, where you can, words that more precisely fit your thoughts, or words that are more suggestive, than those you have used.

#### SECTION 24

#### Summary of Chapter IV

A paragraph is a sentence or a closely related group of sentences devoted to the development of some very limited aspect of a general subject. It is to the theme or essay what the word is to the sentence, what the sentence is to the paragraph itself. Though it may consist of a single sentence, it usually includes a group of sentences.

Every real paragraph has a distinct subject. The subject sentence of a paragraph is the sentence that contains whatever statement it is thought best to make of the paragraph subject.

Put into a paragraph only that which helps to develop its subject, and put in enough of this to develop that subject clearly and effectively. To make sure of doing this: First, before you write a paragraph, determine just what, and just how much, you will put into it; and second, after

you have written it, test it by trying to state its substance in a single sentence.

Whole compositions and paragraphs are planned or prevised; sentences and words rewritten or revised. A sentence is "a word or group of words capable of expressing a complete thought or meaning." Avoid "not-sentences," —especially the "afterthought blunder," the "comma blunder," and the "verb blunder."

Fit your sentences to your thought. Do this by using those sentence forms that most accurately and most effectively express the thought you have in mind.

Choose the right word. The right word is the one word, or the one group of words, that says or implies just what you wish to say or imply.

- (1) Use good words, and use them correctly.
- (2) Fit your words precisely to your thoughts.
- (3) Bear in mind the power of words to suggest.

## CHAPTER V

### PUNCTUATION OF THE SENTENCE

#### SECTION 25

##### The Reasons for Punctuation

THE reasons for punctuation are not hard to illustrate. You may have heard the story of the blacksmith who, on passing a barber shop, saw in the window an unpointed placard, which he read as follows: —

What do you think? —  
I'll shave you for nothing,  
And give you a drink.

With a thick black beard on his chin, and a dry spark in his throat, the smith thought this too good a chance to miss. He straightway entered the shop, and, having been freed of his beard, called for the liquor that he thought was his due. But the barber demanded payment for the shave, and when the smith referred him to the placard in the window, he good humoredly produced it, and read it —

What! do you think  
I'll shave you for nothing,  
And give you a drink!

Perhaps you have read the two versions of the rhyme about the lady and her nails: —

Every lady in this land  
Hath twenty nails upon each hand;  
Five and twenty on hands and feet.  
And this is true, without deceit.

Every lady in this land  
Hath twenty nails; upon each hand  
Five; and twenty on hands and feet.  
And this is true without deceit.

If, now, you will imagine a page of print or of manuscript without punctuation mark of any sort, and the trouble you would be at to grasp its thought, you will realize just why we punctuate.<sup>1</sup>

We punctuate for very much the same reason that we use letters. Just as letters, when put together to form words, have certain well-defined meanings, so punctuation marks, when used to separate written or printed matter into sentences and parts of sentences, indicate certain well-defined grammatical and rhetorical relations. By separating words that do not belong together, and by uniting words that do belong together, punctuation marks help the reader to get at the meaning of what is written or printed. To misuse or to omit a punctuation mark, therefore, may render a bit of language ambiguous or even quite unintelligible; to use punctuation marks at random, and without a knowledge of their real significance, is to erect just so many useless fences across the path of the reader.

Two practical helps in punctuation are: —

- (1) Punctuate as you write, and
- (2) Never use a punctuation mark unless you can give a reason for it.<sup>2</sup>

<sup>1</sup> See, for example, the selection near the close of Exercise 55.

<sup>2</sup> Bear in mind the function of each mark, master the rules given in this chapter, find and copy into a note-book additional examples of these rules, note the punctuation in the better sort of modern books and magazines, and then put to use the facts thus learned.



## SECTION 26

**The Period, the Exclamation Point, and the Interrogation Point**

At the end of every sentence there must be a period, an exclamation point, or an interrogation point. It is for this reason that these three marks of punctuation are here treated together. As the rules below show, each of these marks has some additional uses.<sup>1</sup>

*The Period (.)*. — The period is used —

- (1) To mark the end of a sentence.
- (2) After most abbreviations; as, Mr., N. S., M.D., etc.

*The Exclamation Point (!)*. — The exclamation point, which is much less subject to rule than other marks of punctuation, should be used sparingly in ordinary prose. It is used —

- (1) To express strong emotion; as, "What a piece of work is man!"
- (2) To express sarcasm or doubt; as, "That man a poet! He's nothing but a jingle man."
- (3) After interjections and other exclamatory words; as, "Oh! how sorry I am!" "Ha, ha, ha!" "Ye gods! it doth amaze me!" "Ah, I am so glad to see you!" "Peace! Peace! Disturb not his last sleep!"

*The Interrogation Point (?)*. — The interrogation point is used —

- (1) At the end of every direct question; as, "When shall you go?" "That is really true?" [Here the

<sup>1</sup> The rules here given are only the most essential. A fuller treatment may be found in any good treatise on punctuation.

question has the declarative form.] "Where be your gibes now? your gambols? your songs? your dashes of merriment, that were wont to set the table on a roar?"

(*Hamlet.*) [Here the point follows each separate query.]

"It is a significant fact that Pilate's question — and who has not heard of Pilate's question? — when put to truth itself, brought him no reply." [Here the point follows the interrogative portion only.]

(2) With parentheses to express doubt; as, "Daniel Defoe, born 1661 (?), died 1731."

### Exercise 52

Copy the following sentences and place the proper mark at the end of each, and where a caret appears: —

1. Has the gentleman done    Has he completely done
2. How could you be so foolish
3. What were you to do    Why, let him go home in the rain, to be sure
4.  $8+9+7 \times 13-5+10 \times 6-25 \times 2+5+21=$  [Work out the problem and punctuate.]
5. The sky has changed — and such a change
6. Oh, my stars    Is this a toyshop, or is it a fairyland
7. "Oh, that flagon — that wicked flagon," thought Rip; "what excuse shall I make to Dame Van Winkle"
8. Never write out one part of a compound name when you abbreviate the other    The name should be written New Brunswick or abbreviated N.B.; Nova Scotia or N.S.; British Columbia or B.C.; etc
9. It [the way to wealth]<sup>1</sup> depends chiefly on two words, *industry* and *frugality*; that is, waste neither *time* nor *money*, but make the best use of both — FRANKLIN
10. Click, click, click — Whack, whack, whack
11. O<sup>2</sup> that I had wings like a dove

<sup>1</sup> Why are the brackets used?

<sup>2</sup> Consult the dictionary for the difference between "Oh!" and "O."

## SECTION 27

## The Comma

The three marks of punctuation treated in Section 26 you will probably have little difficulty in using. A period, you are to remember, is used after every sentence, except a direct question, after which an interrogation point is used, and a sentence strongly exclamatory, after which an exclamation point is used. Make real sentences, avoid the "comma blunder" (Section 21), and do not forget to put the interrogation point after each question. The exclamation point you will have little use for in school themes.

The comma, however, is not so easily mastered. Unlike the three preceding marks, it is used wholly within the sentence. The comma and the semicolon are used to mark off the divisions of the sentence, the comma being used for the smaller divisions, and the semicolon for the greater divisions.<sup>1</sup> Commas are not used now as freely as they were a hundred or even fifty years ago, the rule being to omit the comma where it is not needed to make clear the thought of the sentence. When the comma is needed, however, it is needed greatly. Much of the ambiguity in writing results from the careless use of commas. The comma, it is well to remember, has very little to do with elocution. Though a good reader usually makes a

<sup>1</sup> The colon, as will be shown later, is sometimes used to mark the greatest degree of separation in the sentence, though it is now used mainly as a mark of explanation or specification. The sentences in school themes are commonly so short that the colon is not often needed in them for this purpose.

slight pause at every comma, — he does not always do so,<sup>1</sup> — he makes pauses also where there are no commas.

*The Comma (,).* — The comma is used —

(1) To separate coördinate clauses; as, "The public did not appreciate his speeches, nor did his speeches please the public," "The night had been heavy and lowering, but towards morning it had changed to a slight frost, and the ground and the trees were now covered with rime."

(2) To mark off a dependent clause that precedes a principal clause; as, "If this be true, I am sorry for it," "Had I a son, I would bequeath him a plough."

(3) To mark off a relative clause that does not restrict the meaning of its antecedent; as, "The men, who were five in number, skulked along in the shadow of the hedge."

NOTE. — Omit the comma before restrictive clauses; as, "The engineers that refused to submit were discharged." A restrictive clause is a clause that restricts the meaning of its antecedent, and indeed is absolutely necessary for the understanding of what the antecedent is.

(4) To mark off adverb phrases not closely connected with the context, especially when they open a sentence; as, "High o'er my head, with threatening hand, the spectre shook his naked brand," "With caution, the hunter crept along."

(5) To mark off adverbs and adverb phrases that have a connective force; as, "In all pursuits, then, attention is of prime importance."

<sup>1</sup> He says "Yessir" for "Yes, sir," and "Nosir" for "No, sir," making no pause at the first comma in either phrase. In the sentence, "By ignorance we mistake, and by mistakes we learn," he pauses after "mistake," where there is a comma, and after "ignorance" and "mistakes," where there are no commas.

(6) To mark off words or phrases used in direct address ; as, "Why, Sir John, my face does you no harm."

(7) To mark off words or phrases used in apposition ; as, "Pontiac, the Indian chief, died in 1769."

(8) To mark off a phrase containing a nominative absolute ; as, "Night coming on, we sought refuge from the gathering storm."

(9) To mark off parenthetical elements, when the degree of separation is not such as to require the use of dashes or parentheses ; as, "Be diligent, I beseech you, in the pursuit of knowledge."

(10) To mark off transposed elements, which have been thrown out of their normal position ; as, "Gathers here, after dinner, a crowd of listeners eager for the story-teller's budget."

(11) To separate words or phrases in a series, the members of which stand in the same relation and are not all connected by conjunctions ; as, "For all was blank, bleak, and gray," "Your friend was wise, prudent, influential," "Days, months, and years have passed since I saw him," "Trees, vines, hedges, shrubs, encircle his house," "Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote."

(12) To separate the subject (especially if long or complex) from the predicate when the sentence would otherwise be hard to understand ; as, "Whoso faints, fails," "To hold fast to truth as he sees it, is man's first duty."

(13) To mark the omission of words ; as, "Homer was the greater genius ; Virgil, [was] the better artist."

(14) To introduce an informal or short quotation ; as, "An old saying runs, 'Great businesses turn on a little pin.'"

(15) In dates, addresses, etc. See the forms in the chapter on Letter-Writing.

// Exercise 53 //

Where are commas needed in the following sentences? For each comma you insert, refer to the rule in Section 27 that justifies its use. Some of the sentences need no commas.

1. If money were plenty nobody would care for it. 2. Nobody would care for money if it were plenty. 3. If wishes were horses beggars would ride. 4. Though this be madness yet there's method in it. 5. Though he were my brother I should condemn him. 6. If you do not get this lesson you will have to stay in at recess.
7. It was a bright calm cold night. 8. The katydids the grasshoppers the crickets made themselves heard. 9. We rowed down the river along the coast and into a little bay. 10. The surface of the water was strewn with spars casks planks and bulwarks from a wrecked ship. 11. Nelson Blake and Collingwood were British admirals. 12. Foxes weasels and minks kill rabbits squirrels and birds. 13. Our country has use for bright thinking progressive boys strong in health vigorous in mind clear in thought energetic in action honest in purpose.
14. Have you ever heard of Isaac Brock who captured Detroit? 15. Smiles which are the soul's sunshine cost little or nothing. 16. When I came to my brother's house which stands on a hill above the harbor I could see clear across the bay. 17. Jack who was bent upon going a-fishing was off before dawn. 18. His brother who is a fast runner soon caught up with him. 19. The boys that refused to sing were kept after school. 20. The boys who refused to sing were kept after school. 21. A man who has courage will not desert his friends. 22. The crow dropped the cheese which the fox immediately snapped up. 23. The man that is giddy thinks the world turns round. 24. Columbus who was richly attired in scarlet entered the boat. 25. The natives whose astonishment was great looked in wonder at the strange sight.

## Exercise 54

The following sentences are from Stevenson's *Treasure Island*. Show where commas are needed,—where you think Stevenson must have used them,—and give the rule for each comma you insert.

1. He was a tall strong heavy nut-brown man.
2. I remember the appearance of his coat which he patched himself upstairs in his room and which before the end was nothing but patches.
3. The captain for his part stood staring at the signboard like a bewildered man.
4. When I got back with the basin the doctor had already ripped up the captain's sleeve and exposed his great sinewy arm.
5. We'll have that chest open if we die for it.
6. My curiosity in a sense was stronger than my fear.
7. Just then the noise of horses topped the rise and four or five riders came in sight in the moonlight and swept at full gallop down the slope.
8. The boatswain Job Anderson was the likeliest man aboard.
9. And the coxswain Israel Hands was a careful wily old experienced seaman who could be trusted at a pinch with almost anything.
10. The captain on his part never spoke but when he was spoken to and then sharp and short and dry and not a word wasted.
11. The doctor changed countenance a little but next moment he was master of himself.
12. All the way in Long John stood by the steersman and conned the ship [directed its course].
13. Crawling on all-fours I made steadily but slowly towards them.
14. The air too felt more freshly than down beside the marsh.
15. From the side of the hill which was steep and stony a spout of gravel was dislodged.
16. What it was whether bear or man or monkey I could in no wise tell.
17. Then climbing on the roof he had with his own hand bent and run up the colors.

18. This going on the captain completed in his own mind the plan of defense.

19. Suddenly with a loud huzza a little cloud of pirates leaped from the woods on the north side and ran straight on the stockade.

20. Behind me was the sea; in front the anchorage.

21. All round the hull in the blackness the rippling current bubbled and chattered like a little mountain stream.

22. The wind serving us to a desire now hauled into the west.

23. Then all of a sudden he cried Now my hearty luff!

24. It was a story that profoundly interested Silver; and Ben Gunn the half-idiot maroon was the hero from beginning to end.

### SECTION 28<sup>1</sup>

#### The Colon and the Semicolon

*The Colon (:).* — The colon is used —

(1) Mainly as a mark of explanation or specification; as, "Error is a hardy plant: it flourishes in every soil," "Three properties belong to wisdom: nature, learning, and experience."

(2) To introduce a formal or long quotation, or a list of items.

(3) To mark the greatest degree of separation in a sentence; as, "A regular flower, such, for instance, as a geranium or a pink, consists of four or more whorls of leaves, more or less modified: the lowest whorl is the calyx, and the separate leaves of which it is composed, which however are sometimes united into a tube, are called sepals; (2) a second whorl, the corolla, consisting of colored leaves called petals, which, however, like those of the calyx, are often united into a tube; (3) of one or more stamens, consisting of a stalk or filament, and a head

<sup>1</sup> Sections 28 and 29 are intended to be used mainly for reference.



or anther, in which the pollen is produced; and (4) a pistil, which is situated in the centre of the flower, and at the base of which is the ovary, containing one or more seeds."

*The Semicolon (;).* — The semicolon is used —

(1) To separate the principal clauses of a compound sentence when the connection is not close (especially when no conjunction is used); as, "His tongue had long obeyed the lilt of classic diction; his thought came easy in Elizabethan phrase."

(2) To separate from one another clauses having a common dependence on another clause, when commas would not clearly set off each clause in the series; as, "If the poetical prediction, uttered a few years before his birth, be true; if indeed it be designed by Providence that the grandest exhibition of human character and human affairs shall be made on this theatre of the western world; if it be true that

"The first four acts already past,  
A fifth shall close the drama with the day;  
Time's noblest offspring is the last,' —

how could this imposing, swelling, final scene be appropriately opened, how could its intense interest be adequately sustained, but by the introduction of just such a character."

(3) To separate short sentences when the connection is too close for the period; as, "There was now a sound behind me like a rushing blast; I heard the clatter of a thousand hoofs; and countless throngs overtook me."

(4) To precede *as*, *viz.*, *e.g.*, *i.e.*, and the like, when introducing examples.

## SECTION 29

## Other Marks of Punctuation

*The Dash (—).* — The dash is used —

(1) To indicate a sudden change in thought or construction ; as, "And that hat — what a hat for a ghost to wear !"

(2) To mark off parenthetical expressions, when the degree of separation is too great for commas simply, and not great enough for parentheses.

(3) After other marks of punctuation, either to strengthen them or to add its peculiar meaning to theirs.

(4) As a mere mark of elocution, to mark pauses, repetitions, hesitations, etc.; as, "Well, m'm, they — er — they told us they had a lantern, and —" "Oh, *shet* up — do !"

(5) To mark the omission of words, letters, and figures; as, "We had now reached the town of —, which was already nearly deserted," "The town of H—was the next to be entered," "Matt. ix. 1-6" [That is, 1, 2, 3, 4, 5, 6].

CAUTION. — Young writers frequently abuse the dash, either by using it where no mark of punctuation is needed or by using it in place of other marks of punctuation. Try, therefore, to account for every dash you use, and, if you cannot do so, use some other mark instead.

*Parentheses ( ).* — Parentheses, or curves of parenthesis, are used to enclose explanatory matter that is quite independent of the grammatical structure of the sentence; as, "Alfred Tennyson (1809-1892) was Poet Laureate of England." "John Wilkes was (I state a matter of common

knowledge) a man who was willing to sacrifice any principle for the sake of popularity."

**CAUTION.**— Be careful not to use parentheses where commas are needed, and *never* use parentheses to indicate an error or an omission in your manuscript.

**Brackets [ ].** — Brackets are used to enclose matter that is inserted by another person than the original author; as, "One of those who was present at the siege [Lucknow] said, 'I expected every moment to see him [Lawrence] fall,' — but he was destined not to die for some time yet."

**The Apostrophe (').** — The apostrophe is used —

(1) As a sign of the genitive or possessive case; as, "the man's hat," "the horses' heads."

(2) To mark the plural of letters, figures, and signs; as, "You make your *u*'s and your *n*'s too much alike," "Be more careful with your 3's and 8's," "What ugly &'s!"<sup>1</sup>

(3) To mark the omission of a letter or letters in contractions; as, *can't* (cannot), *o'clock* (of the clock), etc.

**The Hyphen (-).** — The hyphen is used —

(1) Between the syllables of a word divided at the end of a line.

(2) Between the parts of some compound words; as, *father-in-law*, *twenty-one*, etc.

**Quotation Marks (" " and ' ').** — Quotation marks are used —

(1) To enclose direct quotations; as, "A child once asked me, 'Sir, what makes people say, "Don't give up the ship"?'"

(2) When italics are not used, to indicate the title of a

<sup>1</sup> Read, "What ugly ampersands!"

book, periodical, poem, play, essay, picture, and the like, or the name of a ship.

*Asterisks (\*\*\*) and Leaders (...).* — Asterisks and leaders are used to mark an omission, the former being commonly used for the omission of an entire paragraph or a page or more, and the latter for the omission of words from a sentence or sentences from a paragraph.

*Italics.* — Italics, though not marks of punctuation, may be mentioned here for the sake of convenience. They are letters inclined to the right, *like those in which this clause is printed*. In writing, they are indicated by a single line drawn under the letters or words to be italicized. Italics are used —

(1) To mark words from a foreign language that still felt to be foreign, or to quote a brief passage in a foreign language.

(2) To indicate the title of a book, etc., when quotation marks are not used.

(3) To mark words that are especially emphatic.

### SECTION 30

#### General Rules for Capitals

The following words should begin with capital letters: —

(1) The pronoun *I* and the interjection *O*.

(2) The first word of a sentence, a line of poetry, and a direct quotation (except a mere fragment of a sentence).

(3) The names and titles of the Deity; as, *the Supreme Being, the Almighty*, etc.

(4) Proper nouns, and most proper adjectives (*i.e.* adjectives derived from proper nouns); as, *William Shakespeare, Christian* (from *Christ*), etc.

NOTE 1. — Here may be mentioned the names of persons, places (including streets, rivers, mountains, etc.), countries, parts of the

country (*the North, the great North-West*; but *A gale is coming from the north-west*), the days, the months (but not the seasons), special days (*Christmas, 'c.*), and weeks (*Easter Week, etc.*), ships, races, religious sects, political parties, fraternities and organizations generally, etc.

NOTE 2. — Observe that the words *river, street, mountain, etc.*, when they form a part of the proper name, are capitalized; as, *Mackenzie River, Market Street, etc.* This is now good usage, though some newspaper "style books" recommend *Missouri river, etc.*, a style not to be commended.

(5) Titles of honor or office, when used with the name, or when equivalent to a proper name; as *President Jones, The Attorney General of Manitoba, etc.*

(6) Names of things *strongly* personified.

(7) Any words of very great importance; as, *Magna Carta, the Reformation, the Revolution, the Glacial Epoch, etc.*

#### Exercise 25

1. Give the rule for each capital on p. 211.

2. In your reading, or in the selections printed in this book, find one illustration for each rule given in Section 28. In Section 29. In Section 30.

3. Study carefully the punctuation of the selection in Exercise 25, or of some other selection in this book that your teacher assigns, so that you can punctuate and capitalize the selection as it is dictated to you.

4. In the selection printed below, supply capitals and punctuation marks wherever they are needed, and give the rule for each capital and for each punctuation mark: —

the search for flints fist<sup>1</sup>

by robert louis stevenson

i could hear their feet rattling up our old stairs so that the house must have shook with it promptly afterwards fresh sounds of aston-

<sup>1</sup> Handwriting (document); the map showing where the treasure lay.



FIGURE 7



FIGURE 8



FIGURE 9



ishment arose the window of the captain's room was thrown open with a slam and a jingle of broken glass and a man leaned out into the moonlight head and shoulders and addressed the blind beggar on the road below him

pew he cried they've been before us someone's turned the chest out a low and aloft<sup>1</sup>

is it there roared pew

the money's there

the blind man cursed the money

flint's fist i mean he cried

we don't see it here nohow returned the man

here you below there is it on bill cried the blind man again

at that another fellow probably him who had remained below to search the captain's body came to the door of the inn bill's been overhauled a ready said he nothin' left

't's these people of the inn it's that boy i wish i had put his eyes cried the blind man pew they were here no time ago they had the or bolted when i tried it scatter lads and find em

sure enough they left their glim here said the fellow from the w. low scatter and find em rout the house out reiterated pew striking with his stick upon the road

then there followed a great to do through all our old inn heavy feet pounding to and fro furniture thrown over doors kicked in until the very rocks reëchoed and the men came out again one after another on the road and declared that we were nowhere to be found and just then the same whistle that had alarmed my mother and myself over the dead captain's money was once more clearly audible through the night but this time twice repeated i had thought it to be the blind man's trumpet so to speak summoning his crew to the assault but i now found that it was a signal from the hillside towards the hamlet and from its effect upon the buccaneers a signal to warn them of approaching danger

there's dirk again said one twice we'll have to budge mates

<sup>1</sup> Ransacked.



## CHAPTER VI

### LETTER-WRITING

#### SECTION 31

#### The Business Form

READ aloud the following letters. Then study them, —their form, the punctuation, and the arrangement of their parts, etc.

240 YONGE ST., TORONTO,  
May 16, 1913.

THE JOHNSTON COMPANY, LIMITED,  
216 Princess Street,  
Winnipeg,  
Manitoba.

DEAR SIRs,

In reply to your letter of recent date we beg to state that the goods ordered by you on May 1 last were shipped by Dominion Express on May 5, the day following the receipt of your order. The invoice was attached to the package. We cannot understand why you have not received the goods. We are communicating with the Dominion Express Company and will advise you immediately on hearing from them. It is possible, however, that you may by this time have received the package. We regret very much the delay, for which we assure you we cannot in any way be blamed. Kindly let us hear from you as soon as you receive any further information.

Yours very truly,  
WILLIAMS, BROWN & Co.,  
per JOHN R. BROWN,  
Manager.

10 BROADWAY, NEW YORK,  
August 20, 1898.

MR. DAVID HARUM,  
Homerville, New York.

DEAR SIR,

I take the liberty of addressing you at the instance of General Wolsey, who spoke to me of the matter of your communication to him, and was kind enough to say that he would write you in my behalf. My acquaintance with him has been in the nature of a social rather than a business one, and I fancy that he can only recommend me on general grounds. I will say, therefore, that I have had some experience with accounts, but not much practice in them for nearly three years. Nevertheless, unless the work you wish done is of an intricate nature, I think I shall be able to accomplish it with such posting at the outset as most strangers would require.

General Wolsey told me that you wanted some one as soon as possible. I have nothing to prevent me from starting at once if you desire to have me. A telegram addressed to me at the office of the Mutual Trust Company, 10 Broadway, will reach me promptly.

Yours very truly,

JOHN K. LENOX.

These letters illustrate what is known as the business form of the letter, — the form that is used in commercial correspondence. Every complete letter, including the addressed envelope, contains the following parts: —

The Heading.

This tells where and when the letter is written.

The Introduction.

This gives the name and the address of the person to whom the letter is sent; also the greeting.

The Body of the Letter.

This is the message sent.

The Conclusion.

This contains the courteous close and the writer's signature.

The Superscription.

This is the matter put on the envelope for the delivery of the letter.

These parts may be varied somewhat, in arrangement or in wording, to suit the taste of the writer, or the conditions under which the letter is written, as the examples below will show. Study these examples,—their position in the letter, their arrangement, and their punctuation,—and be prepared to state, as nearly as you can, the use for which each example is fittest.

Variations of the heading:—

(1)  
Montreal, Quebec, Dec. 3, 1913.

(3)  
240 Hastings Street,  
Vancouver, B.C.,  
Oct. 1, 1912.

(5)  
Toronto, York Co., Ont.,  
August 23, 1907.

(2)  
Winnipeg, Man.,  
Feb. 1, 1908.

(4)  
Grand Union Hotel,  
Preston Springs, Ont.,  
Nov. 5, 1905.

(6)  
September 23, 1913.<sup>1</sup>

The heading should stand at least an inch or so from the top of the page, and well over towards the right-hand edge. The name of the month may be abbreviated in business letters,<sup>2</sup> but never represented by a figure. No one likes to be forced to think out the date of the letter, and, besides, 6/8/05 may mean either June 8, 1905, or 6 August, 1905.

Variations of the introduction:—

(1)  
The Jones Company, Ltd.,  
66 Rosser Avenue,  
Brandon.  
Dear Sirs: In reply, etc.

(2)  
Mr. Wendell Barrett,  
Halifax, N.S.  
My dear Sir,  
Your letter, etc.

<sup>1</sup> Where the street and the city are named in the engraved or printed letter head.

<sup>2</sup> *May*, *June*, and *July*, however, should never be abbreviated, and it is better to write *March* and *April* in full.

(or)  
Dear Sirs:

In reply, etc.

(or)  
Dear Sirs,

In reply, etc.

(3)<sup>1</sup>

Dear Sir

Dear Madam

Dear Sirs

My dear Sir

My dear Madam

Sir

Madam

Sirs

Gentlemen

Ladies

(4)

The Nelson Company, Limited.

Messrs. White, Brown, & Co.

Mmes.<sup>2</sup> Charlotte Porter and Helen A. Clarke.

The first line of the address should begin just below the last line of the heading, and at the left-hand side of the page, about an inch, or less, from the edge of the paper. The margin thus left should be kept on every page of the letter. If possible, the introduction should be confined to three lines. Where the name of the province is given on a separate line, it should be written in full. The colon may be used where a considerable degree of formality is

<sup>1</sup> These greetings shade from the formal to the very formal. *Dear Sir* and *Dear Sirs* are most used in business letters; *My dear Sir* is a trifle more formal. *Sir*, *Sirs*, and *Gentlemen* are the most formal. *Gentlemen* should be reserved for correspondence not merely commercial, for letters addressed to lawyers, officers of an institution, and so on, *Dear Sirs* being rather better for commercial letters. Though *Madam* may be used in a business letter to address both a married and an unmarried woman, *My dear Miss Hunter* is perhaps a better greeting for the latter. For *Sirs* and *Dear Sirs* there is really no feminine equivalent in English, *Ladies* being used as the feminine equivalent for these forms as well as for *Gentlemen*.

<sup>2</sup> *Mesdames*, the plural of the French *Madame*. For a firm or an association composed of women, whether married or unmarried. The greeting is *Ladies*.

desired; it should always be used after *Sir, Sirs, Gentlemen, Madam, and Ladies*. It should be used also where the greeting is followed on the same line by the first line of the body of the letter. The semicolon is not now considered proper after the greeting, nor does there seem to be any good reason for placing a dash after the colon or the comma. The simpler custom of using a comma after all forms of greeting in the introduction, except, of course, after *Sir*, etc., is fast gaining ground.

As shown in the examples, the body of the letter begins immediately after the greeting, and on the same line, or on the line below the greeting, and immediately under the point where the greeting ends. There should be a margin of about an inch (on letter paper,  $8\frac{1}{2} \times 11$ ), or less (on note paper,  $5\frac{1}{2} \times 8\frac{1}{2}$ ), at the left, and a similar margin at the right, both margins to be continued throughout the letter. If the letter can be written on a single page, it adds to the appearance of the letter if as much margin is left at the top of the page as at the bottom. If more than one page is written on, each page after the first should be numbered. The body of the letter, it goes without saying, should conform in every particular to the principles of good writing.

Variations of the courteous close:—

Yours truly  
Yours very truly  
Very truly yours  
Yours respectfully  
Respectfully yours  
Yours very respectfully  
Very respectfully yours

The courteous close is written on the line below the last line of the body of the letter, and should begin con-

siderably to the right of the page (perhaps at the middle of the line), or immediately under the point at which the last line of the body of the letter ends, if this does not crowd the writing too much. The first word only<sup>1</sup> should begin with a capital, and a comma should follow the last word. The words in the courteous close should out of courtesy be written in full,—never abbreviated. *I remain* (which implies some previous correspondence between the parties) and *I am* (which should be used only in a first letter) do not form a part of the courteous close, and should therefore follow immediately the last sentence in the body of the letter.

Variations of the signature :—

(1) [The signature of a man.]

Thomas Babington Macaulay.

T. B. Macaulay.

T. Babington Macaulay.<sup>2</sup>

Thomas B. Macaulay.<sup>3</sup>

(2) [The signature of a girl or an unmarried woman.]

(Miss) Montague. [Eldest daughter.]

(Miss) Helen Montague. [Younger daughter.]

(3) [The signature of a widow who prefers not to retain her husband's name.]

(Mrs.) Helen Montague.

<sup>1</sup> How, on the other hand, are the words in the greeting capitalized ?

<sup>2</sup> This seems affected, though it is perhaps proper enough if the man is commonly known by the name *Babington*.

<sup>3</sup> This form was at one time considered somewhat objectionable, but it is now, of course, firmly established.

(4) [The signature of a married woman whose husband is living.]

Helen Montague.  
Mrs. Chester Montague,  
87 Windsor Place,  
Regina, Sask.

(5) [The signature of a business firm.]

The Ransom Company, Limited,  
Per G. B.<sup>1</sup>

Smith & Thomas Publishing House,  
D. C. Taylor, Gen. M'g'r.

John C. Moore Company, Limited.

Johnson, Ferguson, & Co.,  
F. W. Shumaker,  
Manager.

The writer's signature, which should always be as legible as the writer can make it, is written on the line below the courteous close, beginning somewhat farther to the right. The signature should not vary in different letters; there is no reason why it should not be the writer's legal signature. The person addressed is bound to accept the signature as the proper name of the writer, and if the writer puts "Fred" or "Jack" in his signature, he should expect "Fred" or "Jack" in the reply.

Variations of the superscription : —

(1)

Mr. W. H. Moore  
Portage la Prairie  
Manitoba  
Canada

<sup>1</sup> The name of the writer may be written in full. *By* may be used instead of *per*.

(2)

Henry Pictures People  
Edmonton  
Box 228      Alberta

(3)

Messrs. Smith, Brown, & Company  
372 Granville Avenue  
Minnedosa, Man.

(4)

From Helen Summer  
Fredericton, New Brunswick

Mmes. Porter & Clarke  
196 Summer Street  
Victoria

The superscription should be written with extreme care as to legibility, for each year thousands and thousands of letters are either missent, and thus delayed in reaching the person for whom they were intended, or go to the Dead Letter Office, and in many cases never reach their destination. The name of the person addressed should be written in about the middle of the envelope, and with about as much space at the right as at the left, and each following line of the superscription should begin an even distance to the right of the preceding line. The postal authorities ask that the name of the province be written full, though in the case of a few of the leading cities, like Montreal, Toronto, Winnipeg, etc., it may probably be altogether omitted. The superscription should be punctuated as the title-page of a book is punctuated, with periods after the abbreviations, and commas between all items except those at the ends of the lines.



## Exercise 56

1. Copy the letter in Section 31, being careful to punctuate and arrange properly its various parts. Write the superscription on a slip of paper cut  $3\frac{1}{2}$  in.  $\times$  6 in., the size of the business envelope most commonly used with letter paper ( $8\frac{1}{2}$  in.  $\times$  11 in.).

2. Write the following headings and introductions, arranging, punctuating, and capitalizing them according to the directions in Section 31:—

1. 364 almond avenue neepawa manitoba nov 24 1905 mr james farnham truro n s dear sir in answer to your letter of the 20th instant

2. calgary alta dec 3 1905 messrs sargeant and greenleaf 100 court street windsor n b dear sirs i am in receipt of your letter

3. saskatoon sask jan 8 1906 the barton silver company 41 union square hamilton ontario dear sirs in accordance with your order under date of

4. room 100 wilder block montreal quebec aug 10 1906 mr clarence m smith gen agt north-western life insurance co vancouver b c dear sir i am in receipt of your esteemed letter

5. charlottetown p e i feb 3 1906 mr george henderson supt berlin piano co berlin ont dear sir in reply to your communication of the 10th instant

3. Write a suitable conclusion for each of the letters in 2 above, adding whatever signature you please.

4. Write a suitable superscription for each of the letters in 2. Use slips of paper  $3\frac{1}{2}$  in.  $\times$  6 in.

5. Some variety may be given business letters by changing the first and last sentences to fit the thought. Complete the following expressions, and add to the expressions given here any other expression of the kind you think of. Thus,—

Replying to your letter of the 10th instant, stating that (give brief résumé of the contents of the letter answered), I beg to say

Trusting that I may be favored with an early reply, I am

1. In reply
2. In response
3. I am in receipt
4. In accordance with your request
5. In compliance with your request
6. Confirming my telegram
7. Referring to
8. Thanking you<sup>1</sup>
9. Regretting my inability
10. With many thanks
11. Awaiting the pleasure
12. Trusting that
13. Assuring you
14. Hoping that

6. Write the heading, the introduction, the conclusion, and the superscription of a letter from yourself to The Smith Clothing Co., Limited, Winnipeg.

7. Bring to the class a sheet of letter paper ( $8\frac{1}{2} \times 11$ ), a sheet of note paper ( $5\frac{1}{2} \times 8\frac{1}{2}$ ),<sup>2</sup> and an envelope about  $3\frac{1}{2} \times 6$ . Copy on each of these sheets a short business letter, and then fold the sheets and insert them in the envelope. Your teacher will show you how to fold and insert the sheets (or see p. 218, note, *Elements of English Composition*).

8. What will it cost to send the following articles by mail in Canada?

Two letters weighing  $2\frac{1}{4}$  ounces each.

One book weighing 7 pounds.

One registered letter weighing  $2\frac{1}{4}$  ounces.

One special delivery letter weighing 2 ounces.

One package of merchandise weighing 2 pounds.

<sup>1</sup> Forms 8-14 are for closing.

<sup>2</sup> You may cut these sheets from larger sheets.

## SECTION 32

## The Social Form

This letter illustrates the social form : —

CHRIST CHURCH, OXFORD,  
Dec. 9, 1875.

MY DEAR GERTRUDE,

This really will *not* do, you know, sending one more kiss every time by post; the parcel gets so heavy it is quite expensive. When the Postman brought in the last letter, he looked quite grave. "Two pounds to pay, sir!" he said. "*Extra weight, sir!*" (I think he cheats a little, by the way. He often makes me pay *pounds*, when I think it should be *pence*.) "Oh, if you please, Mr. Postman!" I said going down gracefully on one knee (I wish you could see me go down on one knee to a Postman — it's a very pretty sight), "do excuse me just this once! It's only from a little girl!"

"Only from a little girl!" he growled. "What are little girls made of?" "Sugar and spice," I began to say, "and all that's ni—" but he interrupted me. "No! I don't mean *that*. I mean what's the good of little girls when they send such heavy letters?" "Well, they're not *much* good, certainly," I said rather sadly.

"Mind you don't get any more such letters," he said, "at least, not from that particular little girl." . . .

I promised him we would send each other *very* few more letters — "Only two thousand four hundred and seventy, or so," I said. "Oh!" he said, "a little number like *that* doesn't signify. What I mean is, you mustn't send *many*."

So, you see, we must keep count now, and when we get to two thousand four hundred and seventy, we mustn't write any more unless the Postman gives us leave.

I sometimes wish I were back on the shore at Sandown; don't you?

Your loving friend,

LEWIS CARROLL.

MISS GERTRUDE CHATAWAY,

\_\_\_\_\_, \_\_\_\_\_.<sup>1</sup>

<sup>1</sup> Here should stand the address, wanting in this letter; as, in a letter to an Englishman, "Birmingham, England."

Social letters should invariably be written on four-page sheets of unruled linen paper, with envelopes to match. The size and style of paper and envelopes vary with the fashion, but extremes in color and size should be avoided, white paper being always in good form. The heading of the social form is precisely the same as the heading of the business form. In the social form, however, the address of the writer is often stamped on the paper with a die. The initials, plain or in monogram, may be stamped alone or above the address; the address only may be stamped (town and province, street and city, or just the street); the name of the house ("Elmwood," "The Wayside," "Oak Knoll," "Sunset Lodge," "The Lilacs," etc.) may be stamped above town and province; and so on. The name and the address of the person written to stands below the signature, at the left-hand edge of the sheet; the name in one line, the town and the province in another, or the street in the second line, and the city and the province in a third. Greetings vary from the formal phrases of business to such intimate expressions as *My dear Friend*, *My dear Tom*, *Dear Dorothy*, *Dear Uncle David*, *My dear Father*, *Dear Mother*. Halfway between the two come such phrases as *Dear Mr. Foster*, *My dear Miss Manners*, *My dear Mrs. Markham*, etc. Courteous closes, also, vary from the formal phrases given in Section 31 to such phrases as *Sincerely yours*, *Cordially yours*, *Faithfully yours*, *Your sincere friend*, *Affectionately yours*, *Your affectionate daughter*, *Your loving son*, etc.<sup>1</sup> Nothing but the name and the address of the person written to should appear on the envelope. Return addresses are reserved for business or semi-business letters.

<sup>1</sup> Note how these forms are varied in published letters.

## EXERCISE 37

1. You have met with an accident that will keep you out of school for a week. Write a letter to your teacher, telling her what has happened. Write another letter to a schoolmate, asking him to keep you informed of the lessons assigned in your absence.

2. Write a letter to a friend describing (1) an excursion to some river or lake or woods, (2) a picnic on the banks of some stream, (3) a new game you have learned to play, or (4) a trip you have recently taken in a wagon or some other conveyance.

3. Write an imaginary letter from one boy or girl to another.

4. Write a note asking to be excused from school.

5. Write a note to a schoolmate asking the loan of a book.

6. Write a letter in which you tell of some kindly deed you have witnessed.

7. Write a letter describing some picture you have seen, giving such particulars as will enable your friend to buy it for you.

8. Write to the librarian of some city or university library, asking for information regarding some topic or some book that you are interested in.

9. Write the librarian's reply.

10. One of your schoolmates is absent in a distant city. Write him a letter telling of the events that have happened in your town in the past week. The events should be such as you know will interest your friend, and the tone of the letter should be only a trifle more reserved than the tone you would use if you were talking with him.

## SECTION 33

## Letters Ordering Goods

Copy the following letter : —

BRANDON, MANITOBA,  
Feb. 5, 1908.

THE MARBLE SAFETY AXE COMPANY,  
Toronto, Ont.

DEAR SIRs,

Enclosed find a postal money order for \$9.00, for which please send me by express the following articles:

1 No. 2	Safety Pocket Axe	\$2.50
1 No. 8	Ideal Hunting Knife	8.00
1 No. 1	Handy Compass	1.50
1	Waterproof Match Box	.50
1 Style A	"Ever Ready" Light	1.50
		<hr/> \$8.00

Very truly yours,

LINDSAY THORNTON.

Enclosure.

**HELPS TO STUDY:** What would happen if the address of the writer were omitted? If the writer's name were omitted? Large firms receive each year hundreds of letters with the address or the name of the writer omitted. Why are the items arranged in tabular form? Would it be as well to scatter them through the letter, or to write them as part of the text? Why is "by express" inserted? What is meant by "Enclosure"? Why are "No. 2," "Style A," etc., given? If the goods were to be sent C.O.D., what change should be made in the letter? If the goods were to be charged? Would the company be likely to charge the goods to Lindsay Thornton? What goods are best sent by mail? By express? By freight? Which of the three is safest? Many business houses use cipher codes for telegraphing orders for goods. Find out something about these codes.

## Exercise 58

1. It is Feb. 20, and Lindsay Thornton has not yet received the goods ordered Feb. 5. He writes a letter inquiring the cause of the delay. Should he refer to his order by date or should he repeat it? Why? Write the letter. Write the reply.

2. Messrs. Clark & Grant, 25 Jordan St., Montreal, Que., order from the McKee & Bliven Co., 378 Cumberland St., Quebec, the following goods: 5 bbls. Granulated Sugar; 2 bbls. Soft A Sugar; 2 sacks Rio Coffee; 1 box Ivory Soap; 2 cases Can Tomatoes X; 1 case Can Corn A. They request that the goods be shipped by cheapest freight. Write the letter.

3. Order from your grocer a list of groceries containing ten items.

4. Write a letter to the publishers of any weekly paper requesting that their paper be sent to you for one year. State that you enclose postal money order for \$1.75, and that you wish your subscription to begin with the New Year's number. Write the superscription. Place your name and address on the envelope.

5. Write a letter renewing your subscription to a paper for which you are already a subscriber.

6. From a catalogue of books select three that you would like to own. Write an order for them.

7. Look through the advertisements in some magazine, and write an order for some article you would like to have.

8. Write an order for flower seeds. Select the items from a flower catalogue.

## SECTION 34

## Letters Requesting Payment

Study the following requests for payment: —

(1)

WINNIPEG, MAN.,  
Feb. 1, 1907.

MR. FRANKLIN MARSHALL,  
WINNIPEG, MAN.

DEAR SIR,

Herewith find statement of your account to date, amounting to \$68.75. As we have some urgent bills to meet on the 15th instant, we should be greatly obliged by an early remittance.

Thanking you for past favors, and soliciting your further orders, we remain,

Very truly yours,

Enclosure.

HAMILTON & HOUGHTON.

(2)

WINNIPEG, MAN.,  
March 1, 1907.

MR. FRANKLIN MARSHALL,  
WINNIPEG, MAN.

DEAR SIR,

On Feb. 1 we sent you a statement of your account, amounting to \$68.75. As we have not had the pleasure of hearing from you, we infer that you have overlooked the matter. We are in need of funds to meet bills due our creditors, and we trust you will give the matter your immediate attention. If you cannot conveniently remit in full the amount due, let us have at least something on account.

Thanking you for the favor of an early reply, we remain,

Very truly yours,

HAMILTON & HOUGHTON.



(3)

WINNIPEG, MAN.,  
April 1, 1907.

MR. FRANKLIN MARSHALL,  
WINNIPEG, MAN.

DEAR SIR,

We have twice written you in regard to your account for \$68.75, which is now long overdue, but up to the present writing we have not been favored with a reply. We therefore feel obliged to inform you that unless the account is settled in full by April 15, we shall be forced, much against our wishes, to place it in the hands of our solicitors for collection.

Very truly yours,  
HAMILTON & HOUGHTON.

**HELPS TO STUDY:** What is the prevailing tone of these letters? What would be the effect if the letters were less courteous? Should all debtors be treated alike? How should you treat a debtor who has merely overlooked the fact that his account is due? A debtor who has met with some misfortune? A debtor who is indifferent? A debtor who desires to defraud? What is the law as to "duns" and post cards? Can you think of a good reason for this law?

#### Exercise 39

1. Write Mr. Marshall's reply to the third letter in Section 34, giving any reasonable explanation you think of for his failure to write. He sends \$40, and asks that he be given twenty days in which to pay the balance of the account.

2. Write to Messrs. Robinson & Reynolds, 450 Canton St., Three Rivers, requesting the early payment of an account for \$125. This account has been due for two months, and you need the money to meet bills due in fifteen days. This firm has bought of you freely, and you do not wish to lose their trade.

3. Write Robinson & Reynolds's reply. They had expected to pay the account when due, but remittances promised by their customers have not been forthcoming. They send \$50, and express the hope that this will be satisfactory.

4. Write a letter acknowledging receipt of the \$50, and state that though the account has been owing longer than it is your custom to allow, you are willing to grant the extension asked.

## SECTION 35

## Letters Containing Enclosures

Letters accompanying enclosures have already been illustrated.<sup>1</sup> Below are printed the enclosure forms most frequently sent in letters. Perhaps you can secure at home or from some business man blanks of some of these forms; if you can, bring them to the class.

## (1) [Bank Check.]

No. 83

BRANDON, MAN., June 10, 1907.

THE DOMINION BANK.

Pay to the order of Thomas Hood one hundred and fifty  $\frac{25}{100}$  dollars.

\$150  $\frac{25}{100}$ .

EUGENE WOOD.

## (2) [Bank Draft.]

No. 2851.

THE DOMINION BANK,

BRANDON, MAN., June 10, 1907.

Pay to the order of Eugene Wood two hundred and fifty  $\frac{00}{100}$  dollars.

The Dominion Bank,  
Toronto, Ont.

THEODORE MORTON,  
Manager.

<sup>1</sup> In Sections 33 and 34.

## (3) [Receipt in Full.]

\$25<sup>00</sup>/<sub>100</sub>.

GUELPH, ONT., Sept. 23, 1907.

Received of James Kennedy twenty-five and <sup>00</sup>/<sub>100</sub> dollars in full  
of all demands to date.

M. C. NORTON.

## (4) [Receipt on Account.]

\$10<sup>00</sup>/<sub>100</sub>.

GUELPH, ONT., Sept. 23, 1907.

Received of James Kennedy ten and <sup>00</sup>/<sub>100</sub> dollars on account.

M. C. NORTON.

## (5) [Bills.]

CARBERRY, MAN., March 10, 1907.

MR. WILLIAM E. MASON,

Bought of MANNING &amp; FOSTER.

10 lbs. Coffee	at 35¢	\$3.50
50 lbs. Sugar	at 5¢	2.50
2 lbs. Tea	at 65¢	1.30
		<hr/>
		\$7.30

March 15, 1907.

Received Payment,  
MANNING & FOSTER.  
Per J. E.

MORDEN, MAN., March 1, 1907.

MR. ROBERT THOMSON,

To HALL &amp; WHITNEY, DR.

1907

Feb. 10 1 doz. Handkerchiefs		\$2.00
3 Quilts	at \$1.75	5.25
18 5 yds. Dress Goods	at \$1.25	6.25
		<hr/>
		\$13.50

(or)

EDMONTON, ALTA., March 1, 1907.

HALL &amp; WHITNEY,

Sold to MR. ROBERT THOMSON.

## (6) [Time Note.]

\$400  $\frac{90}{100}$ .

REGINA, SASK., May 10, 1907.

Three months after date I promise to pay Thomas Wentworth, or order, four hundred  $\frac{90}{100}$  dollars, with interest at 6%. Value received.

HIRAM MAXWELL.

## (7) [Demand Note.]

\$400  $\frac{90}{100}$ .

REGINA, SASK., May 10, 1907.

On demand I promise to pay Thomas Wentworth, or order, four hundred  $\frac{90}{100}$  dollars, with interest from date at 6%. Value received.

HIRAM MAXWELL.

**HELPS TO STUDY:** The wording of these forms is here somewhat simplified; all, however, will hold in law. Get from your bank, if you can, a blank demand note, and observe how much more complicated it is than form (7). What words, in each of the above forms, would be printed in a blank? What words would be written? How does a bank check differ from a bank draft? A receipt in full from a receipt on account? A time note from a demand note? Point out three different headings for bills. When may the first bill be used? The second? What is the meaning of "or order"? Of "or bearer"? Why is the latter an insecure form? What inconvenience may be caused by the absence of "or order" in a check or a note?

**TO THE TEACHER.**—Printed bank checks, bank drafts, deposit slips, receipts, bills, notes, letter heads, etc., such forms as are used by business firms in your community, should be at hand to illustrate this work. If enough of these forms can be had to supply all the pupils with one of each kind, the work may be made exceedingly practical and helpful.

**Exercise 60**

1. Write a letter to Edward Anderson, Vancouver, B.C., enclosing a draft for \$100 to apply on account. The draft is drawn by the Bank of Commerce, Toronto, on its branch in Vancouver. Write the draft.

2. E. M. Foster, Moncton, N. B., has sent you \$75.50, payment in full of his account with you. Write him a letter with receipt in full.

3. Make out a bill for the goods listed in Exercise 58 (2).

4. Write a letter to James Horton, 350 Smith St., Montreal, enclosing your check on a bank in your town for \$255, the amount of your note for \$250, and interest for three months at 8%. Write the check.

5. Write James Horton's reply, enclosing your note duly cancelled. Write the note.

### SECTION 36

#### Letters of Application

Explain the following forms: —

(1)

WANTED — Bright boy, about 15, for general office work in wholesale dry goods house; must be quick and accurate at figures; state age and give reference. Box 4247, GAZETTE.

(2)

1050 NOTRE DAME AVENUE,  
WINNIPEG, MAN.,  
Sept. 1, 1908.

Box 4247, Gazette,  
Winnipeg.

DEAR SIR,

In reply to your advertisement in to-day's *Gazette* for a boy to do general office work for your firm, I wish to submit my application.

I am sixteen years of age, a graduate of the New Business College, and refer by permission to the Principal, Mr. Starr Hudson, a copy of whose recommendation I enclose. I reside with my parents at the

above address. Although I have had no actual experience in office work, I have taken the complete commercial course in arithmetic, business forms, and accounting.

Trusting that I may be favored with a personal interview, I am,  
Very respectfully yours,

Enclosure.

HOWARD FIELDING.

(Copy.)

THE NEW BUSINESS COLLEGE,  
WINNIPEG, MANITOBA,  
June 15, 1908.

TO WHOM IT MAY CONCERN:

This will certify that Howard Fielding completed the full course of two years in The New Business College. He has always been punctual in attendance, faithful in the discharge of his duties, and, in scholarship, one of the best in his class. In mathematics and in accounting he has shown special aptitude. He is to be commended also for his unfailing courtesy, his manly independence and self-reliance, and his reliability in matters of conduct.

(Signed) STARR HUDSON,  
Principal.

**HELPS TO STUDY:** What is the tone of the letter of application? What phrases add to the courtesy of the letter? Why is "Very respectfully yours" in this case more suitable than a phrase like "Very truly yours"? Is there any boasting in the letter? What effect would a spirit of overconfidence be likely to have? What qualities should characterize a letter of application? What effect would a mistake in spelling, punctuation, or grammar have? What of the general neatness of the letter? What of its length? What of its penmanship? What of the correct arrangement of its parts? What of blots, erasures, or interlineations? Should a letter of application ever be written by any person other than the applicant? Why not? Do you know that applicants have been rejected merely because they wrote on ruled paper? Why? Why is it better to send a copy of a recommendation rather than the original? Why are the words "copy" and "signed" used? A personal interview will follow a successful letter of application. How should this interview be prepared for? How should the applicant conduct himself?

**Exercise 61****1. Answer one of the following advertisements : —**

**WANTED** — Experienced stenographer and assistant bookkeeper for situation in country ; apply in own handwriting, stating experience and giving reference. Box 2888, GAZETTE.

---

**WANTED** — Experienced clothing salesman ; one who can dress windows. **HENRY LYONS & SONS**, 106 Main St.

---

**WANTED** — A young lady stenographer who understands bookkeeping. Address, with references, **G. C. H., GAZETTE**.

---

**2. Select from the want columns of your daily paper an advertisement for a position you think you are qualified to fill. Answer the advertisement.**

**3. For the want columns of your daily paper write an advertisement for —**

1. A position you are now qualified to fill.
2. A position which you are not now qualified to fill, but which you would like to fill.
3. A girl to do general housework.
4. A boy of fifteen to work about a retail grocery store.
5. A girl as stenographer in a lawyer's office.
6. A watch you have lost.
7. A house your father has for rent.
8. A camera you have for sale.
9. A camera to be exchanged for a gun.
10. A second-hand typewriter.

**4. Find in some newspaper two advertisements you think are well written ; find two you think are not well written. Be prepared to give reasons.**

## SECTION 37

## Post Cards and Telegrams

The first two forms are for post cards; the third, for a telegram: —

(1)

PRINCE ALBERT, SASK.,  
August 15, 1906.

DEAR SIRs,

Kindly send me a catalogue and price list of the boats you advertise in the *Canadian Magazine* for August.

Very truly yours,  
DOROTHY VENNER.

(2)

[Printed address] THE UNIVERSITY MAGAZINE, MONTREAL,  
Tuesday morning.

MS. just received. Many thanks. Not time to send proof, but will try to get O.K.  
F. F. B.

(3)

VIRDEN, MAN., June 5, 1906.

MR. GEORGE P. UPHAM,  
MOOSE JAW, SASK.

Missed train. Will arrive ten-thirty to-night.

HENRY H. UPHAM.

HELPS TO STUDY: How do forms (1) and (2) differ? Which is the less formal? Why is the address of the person written to not given? What only should be written on the address side of a post card? For what messages are post cards suitable? Why should post cards not be used for important messages? Why not for social or personal matters? Why is the telegram (3) worded so concisely? Why is it well to reduce a message to ten words? Is anything gained by reducing it to less than ten words? When should more than ten words be used? What kind of words may commonly be



omitted from a telegram? What is the difference between day messages and night messages? In a telegram numerals and signs should be written in words, and the message should be freed from dependence on punctuation marks, as the latter often change places or disappear altogether in the course of transmission. While conciseness is necessary in a telegram, it is sometimes false economy to sacrifice clearness to brevity. Many costly mistakes have resulted from the desire to save the charge for an extra word or two.

### Exercise 62

1. Write a post card to the publishers of this book, asking for a complete catalogue of their publications. For the post card cut paper  $8\frac{1}{2}$  inches  $\times$   $5\frac{1}{2}$  inches.

2. Write a post card to some advertiser in a recent number of a magazine, asking for a descriptive circular or a catalogue of an article advertised. Select something that you are interested in.

3. Write a post card to *The Canadian Courier*, Toronto, asking that they change your address for *The Canadian Courier*. It will be necessary for you to give a former as well as a present address.

4. Reduce these two telegrams to the fewest words in which they can be written and still be clear. As no charge is made for place, date, address, and signature, these may remain as they are : —

(1)

HALIFAX, NOVA SCOTIA,  
Dec. 21, 1907.

HENRY HATHAWAY,  
126 Lakeville Road,  
Yarmouth.

Our vacation begins earlier than I had expected. I shall be home to-morrow at nine-thirty. My roommate will be with me

HENRY HATHAWAY, JR.

(2)

BRANDON, MAN.,  
July 2, 1907.

MORTON & BODLER,  
218 Princess Street,  
Winnipeg.

When will you ship the balance of the hard pine we ordered on May 20? Answer before five o'clock this afternoon, as the contractor must lay off the men and wants to know when to tell them to return.

DAVIS, LORD, & Co.

5. Write the following telegrams, no telegram to contain more than ten words : —

1. A telegram inquiring why goods ordered have not been forwarded.
2. A telegram ordering a berth on a sleeper for a certain date.
3. A telegram ordering a stateroom on a certain steamer for a certain date.
4. A telegram ordering twenty-five copies of some book.
5. A telegram congratulating a friend who has helped to win an intercollegiate debate.
6. A telegram making a business appointment.
7. A telegram announcing an accident and your own safety.
8. A telegram to a friend in a neighboring city, asking him to secure two tickets to some entertainment.
9. A telegram accepting an offer made by telegram to buy from you a piece of real estate.
10. A telegram rejecting the offer in 9.

6. CLASS EXERCISE : Members of one division of the class may write post cards and telegrams which members of the other division answer. These messages should be as nearly like real messages as may be, — having to do with business and other matters that may be imagined as likely really to take place.

## SECTION 38

## Formal Invitations and Replies

Formal invitations are written throughout in the third person,<sup>1</sup> and may best be understood by a study of the examples below. Observe that there is no heading, no introduction, and no conclusion in a formal invitation. If the address of the writer and the date are not omitted altogether, they are written below the body of the invitation, commonly at the left. The year is usually omitted, and the month is usually written out in full. Some write out in full even the day of the month and the number of the street, though this seems unnecessary. The reply takes its tone from the invitation; it is indeed simply an inversion of the invitation. A reply should always be sent immediately on receipt of the invitation, and, to prevent a chance of mistake, the reply should invariably repeat the date and the hour of the invitation.

(1)

The Adelphian Literary Society  
requests the pleasure of your company  
at its Fifteenth Annual Debate  
on Friday evening, January the third  
at eight o'clock  
The Adelphian Hall<sup>2</sup>

<sup>1</sup> In case the invitation is wholly engraved, as in (1) below, the second person must be used. People who frequently entertain commonly have forms engraved with spaces for names and dates (2).

<sup>2</sup> Note the comparative absence of punctuation in the engraved form.

(2)

Mr. and Mrs. Edward Henry Fowler  
request the pleasure of

.....  
company at .....

on .....  
at ..... o'clock

1632 Hayes Street

(3)

Mr. and Mrs. Eugene Barbour request  
the pleasure of Mr. and Mrs. John  
Wesley Hobb's company at dinner  
on Thursday, February 8, at 8 o'clock.

(4)

Mr. and Mrs. John Wesley Hobb  
accept with pleasure Mr. and Mrs.  
Eugene Barbour's kind invitation for  
Thursday, February 8, at 8 o'clock.

(5)

Mr. and Mrs. John Wesley Hobb  
regret that a previous engagement  
prevents them from accepting Mr.  
and Mrs. Eugene Barbour's kind  
invitation for Thursday, February 8,  
at 8 o'clock.

(6)

Mrs. Moulton requests the pleasure of  
Mrs. Hudson's company at luncheon  
on Tuesday, October 6, at 1 o'clock.

The Silace,

October 3.<sup>1</sup>

**Exercise 63**

1. Copy the following informal invitation and acceptance,<sup>2</sup> and be prepared to tell how they differ from the corresponding forms illustrated in Section 38: —

307 Park Place,  
Tuesday morning.

My dear Mrs. Hayes,

Will you and Mr.  
Hayes give us the pleasure of your  
company at dinner on Thursday, Decem-  
ber the second? We dine at seven.

Cordially yours,  
Harriet Thornton.

<sup>1</sup>This invitation suggests a gathering of women. An invitation to a men's party would run in the name of the host: "Mr. Moulton requests the pleasure of Mr. Hudson's company," etc. Forms (3), (4), (5), and (6) are written, not engraved; their lines, therefore, are not "displayed" as in (1) and (2), but are given instead the paragraph form, being written as nearly as may be in the middle of the sheet, with wide margins to add to the tasteful appearance of the notes.

<sup>2</sup>Informal invitations differ in no way from the ordinary notes that pass between friends and relatives.

My dear Mrs. Thornton,

It will give us  
great pleasure to dine with you on Thurs-  
day, December the second, at seven o'clock,

Cordially yours,

Helen Hayes.

2. Write a regret for the invitation in 1.
3. Write an acceptance and a regret for each of the following invitations: —

Mr. and Mrs. Edward Henry Fowler  
request the pleasure of  
Mr. and Mrs. Weston Page's  
company on the evening of Wednesday  
the sixth of November  
at eight o'clock  
to meet

Mr. Alfred Howard Montclair  
1632 Hayes Street

Mrs. Foster requests the pleasure of Miss  
Forrest's company on Wednesday even-  
ing, June 15, at an informal gathering in  
honor of Professor Mapes.

890 Poplar Avenue,  
Monday, June 6.

## CHAPTER VII

### WORK OF THE SCHOOL

#### SECTION 39

#### The Oral Recitation

IN the work of the school there is scarcely anything more important than the oral recitation. While each day you write at most once or twice, you recite orally many times—in history, in grammar, in arithmetic, or in whatever else you happen to be studying. It is of some consequence, then, what kind of English you use in these oral recitations.

But if you are to use good English in these oral recitations, you must first know well the lessons you are to recite. Have you ever thought about margins and study? that the work of the school, as well as the work of the world, is almost wholly made up of margins? "The bulk itself of almost anything," a celebrated University president once said to his students, "is not what tells; that exists anyway. That is expected. That is not what gives the profit or makes the distinguishing difference. The grocer cares little for the great bulk of the price of his tea. It is the few cents between the cost and the selling price, which he calls the 'margin,' that particularly interests him. 'Is this to be great or small?' is the thing of importance. Millions of dollars change hands in our great marts of trade just on the question of margins. This

same thing is all-important in the subject of thought. One mind is not greater than another, perhaps, in the great bulk of its contents; but its margin is greater, that's all."

I recall a good illustration of this when I was in college. A cer-<sup>V</sup>tain young man was leading the class in Latin. I thought I was studying hard. I couldn't see how he got the start of us all so. To us he seemed to have an infinite knowledge. He knew more than we did. Finally, one day, I asked him when he learned his Latin lesson. "At night," he replied. I learned mine at the same time. His window was not far from mine, and I could see him from my own. I had finished my lesson the next night as well as usual, and, feeling sleepy, was about to go to bed. I happened to saunter to my window, and there I saw my classmate still bending over his book. "There's where he gets the margin on me," I thought. "But he shall not have it for once," I resolved. "I will study just a little longer than he does to-night." So I took my books again, and, opening to the lesson, went to work with renewed vigor. I watched for the light to go out in my classmate's room. In fifteen minutes it was all dark. "There is his margin," I thought. It was fifteen minutes more time. It was hunting out fifteen minutes more of rules and root-derivatives. How often, when a lesson is well prepared, just five minutes spent in perfecting it will make one the best in the class. The margin in such a case is very small, but it is all-important. The world is made up of little things.<sup>1</sup> <sup>A</sup>

When you set about preparing a lesson, then, think of the margin in study. Try to get at the heart of what you study. Try to understand it, for unless you understand it, you will be unable to explain it clearly, or to answer intelligently the questions your teacher asks. Have near at hand your note-book and your dictionary. "Do I know the meaning of this word? No, I do not," you admit. Then hunt up the meaning of the word in the

<sup>1</sup> James A. Garfield.



dictionary, for that word may be the key to the lesson. Above all, be self-reliant in your study. Do not depend on either classmate or parent to do your studying for you. Remember that you are in school to learn how to study, as well as to acquire what knowledge you can, and that a true method of study may be fully as helpful to you out in the world as the mere knowledge you acquire in the pursuit of your studies. Much of this knowledge you will sooner or later forget, but a true method of study, and the disciplined mind that such a method will develop, you can always use in attacking whatever new problems you may afterwards have to solve.

Five special directions will help you to the mastery of every lesson you study:—

(1) Read the lesson through to get the thought of it—to find out what it is about.

(2) Read it through again, and this time jot down in your notebook the chief topics.

(3) Read it a third time to learn what is said about each of these topics, jotting down, as you study, the facts or illustrations under each topic that seem worth remembering.

(4) Now, with these notes before you, and your eyes off the book, go over each topic, explaining that topic to an imaginary listener as clearly and effectively as you can. If you find you are still unable to explain clearly and effectively any one of the topics, go back to that topic in the book, and master it once for all.

(5) Finally, use your "margin" to read the lesson a last time, noting, as you read, any thought that may have escaped your attention.

When you answer a question in an oral recitation, give the thought of your answer a complete statement. Do not be satisfied with a fragment of a sentence or a word or two.

"Thomas," asks Miss Hadley, "w'at is the capital of Great Britain?"

"Lon'on," says Tom, clipping the word with true playground instinct.

"Evelyn, what is the capital of Great Britain?" repeats Miss Hadley, lifting her eyebrows at Tom.

At which Tom gives a start, and turns very red in the face.

"What's the rip anyway," he mumbles to himself; "Lon'on's all right."

"The capital of Great Britain is London," answers Evelyn, in clear, full tones, and with a quizzical glance across the aisle at Tom.

Whereupon Tom blushes redder than before, and Tom's teacher sets down one hundred per cent for Evelyn and fifty per cent for Thomas. Thomas has learned how to answer a question in geography.<sup>1</sup>

Often enough, however, you will not be asked direct questions, but will be required to talk on some topic without the help of questions. Then you must remember definite facts about that topic, and the order in which these facts have been presented by your author. If you have gone at your lesson in the way of the five directions given above, you should have no trouble in recalling the needed facts. In nearly every class there will be some pupils who have no very clear conception of the topic you are asked to explain. Keep this thought in your mind as you talk, therefore, and try to make your explanation a real help to those pupils. Construct your explanation pretty much as you would construct a paragraph. Put into your first sentence the gist of what you are to say, and in the

<sup>1</sup> It is not contended that every answer should be a complete sentence, but the habit of answering in complete sentences should nevertheless be acquired by every pupil. In review work, or in rapid questioning, where brief, snap-and-go answers are desired, a word or two will do well enough. See Arnold, *Waymarks for Teachers*, and Chubb, *The Teaching of English*.

sentences that follow illustrate the thought of this first sentence. If you can make your last sentence refer, in a summarizing way, to your first sentence, your explanation will be all the more effective. Speak distinctly, and slowly enough for the other pupils to follow what you say. Pronounce your words accurately, and neither clip nor slur them. Forget yourself, if you can, in the thought of your explanation.

#### Exercise 64

Read what is said about India in your school geography, or as much of what is said as your teacher thinks best to assign. Then come to the class prepared to answer in complete sentences the following questions:—

How did Great Britain come into possession of India? Where is it situated? What is its shape? What is the area of the country? What is the population? How many persons are there to the square mile? What kind of climate has it? What do you know of the various kinds of people in the country? What is the principal occupation of the people? What are the leading exports? What is said of the plant life of the country? What is said of the animal life? What is the capital of India? What is the largest city? Where is it situated? What other large cities are there? What do you know of the Indian Mutiny? How is the country governed? Into what political divisions is it divided? What is the advantage to India of British rule?

Bring to the class two written questions of your own, and be prepared to ask some other member of the class these questions. Bring to the class also any pictures you can find at home illustrating the history or the geography of India. Write on the blackboard an answer to one of the above questions, and make your answer as good a piece of English as you can.

## Exercise 65

Study the following brief accounts of the Battle of Queenston Heights, and come to the class prepared to talk for two minutes on this topic.

## THE BATTLE OF QUEENSTON HEIGHTS

To defend the Niagara frontier, Brock had at his disposal a force of fifteen hundred men scattered along its whole length of thirty-six miles. On the opposite side of the river were eight thousand six hundred Americans and four hundred Seneca Indians, under the command of Generals Van Rensselaer and Smyth. Brock knew that an attack might be expected at any minute, but just at what point it would be delivered he did not know. In the early morning of October 13th, 1812, in the midst of a violent storm of wind and rain, the Americans began the crossing of the river at a point immediately opposite Queenston Heights. They were discovered just as they set out, and a vigorous fire, which did much damage, was opened upon them. Brock was at Fort George, seven miles away, when he heard the firing, and immediately he galloped to the scene of action. On the way, he passed the York company, who were also hurrying to the front, and encouraged them by the shout, "Push on, brave York Volunteers." Soon after he reached Queenston, he found that about four hundred of the Americans had succeeded in landing and had occupied the heights. Determining to dislodge them at once, he put himself at the head of the small force of two hundred men who were already on the ground, and dashed up the hill. A galling fire met the little band, of whom almost the first to fall was their gallant leader. It was impossible to advance; they were forced to retreat, carrying with them the body of their dead general. About two hours later, Colonel Macdonell, Brock's aide-de-camp, who had come up with two companies of the York Volunteers, made another unsuccessful attack on the hill, and was mortally wounded. The Americans retained possession of the heights, and in the meantime had been strongly reinforced. The morning ended in disaster for the British. In the afternoon the real battle began. General Sheaffe, on whom the command had fallen, arrived with reinforcements. His whole

force consisted of about one thousand men, of whom one half were regulars, and one half volunteers, including one hundred and fifty Indians. Recognizing that it would be useless to make an attack in front, Sheaffe determined to surround the enemy. The movement was completely successful. So surprised were the Americans at the attack from the rear, that they broke and fled. But there was no escape. On three sides were the British, burning to avenge their fallen leader, and on the other the roaring waters of the Niagara at the base of a cliff two hundred feet in height. In an hour the battle was over; those of the Americans who had not fallen in the struggle or had not been hurled over the cliff, surrendered, to the number of nine hundred." — *The Ontario Public School History of Canada.*

The American attack on Queenston took place on October 13th, 1812. The heights are a part of the lofty and beautiful plateau through which the Niagara River has cleft its path from Erie to Ontario. The panorama from the summit is one of tranquil loveliness, a benign and fruitful expanse which has been called the Garden of Canada. But not of peace are the memories of Queenston.

Before daybreak Van Rensselaer led the vanguard of his army across. The opposite shore was defended by two companies of the 49th regiment with two hundred men of the York Volunteers. A sound of many oars in the gloom aroused the defenders. The Canadian battery, of one 18-pounder stationed on a spur of the heights, opened fire. But under cover of a heavier fire from their own side the invaders passed on, till they had thirteen hundred men in line of battle on the Canadian shore. They dashed forward courageously, but the Canadians, nothing daunted by superior numbers, held their ground with stubborn valor. At the same time a dashing American officer, Captain Wool, leading his detachment up an almost inaccessible path, gained the crest of the heights and turned his fire on the rear of the battery. Then Brock, roused by the noise of the firing, rode up from Fort George. Other American battalions had by this time joined their comrades on the height. Then was the key of the situation. Straight up the steen Brock led his charging line, in the face of a scathing fire. Waving his sword towards another quarter of the field, he shouted, "Push on, the brave York Volunteers." The words were scarcely out of his mouth when he fell, shot through the

breast. His men raced forward to avenge him, but their ranks withered under the fire from the crest; and the gallant Macdonell, at the head of those "brave York Volunteers," shared the fate of his worshipped chief. Then the Canadians paused, holding the approaches to the height, and lying in covert behind the houses of the village; while the Americans, who had suffered severely, rested on their point of vantage. Their general, Van Rensselaer, was disabled; and now, though they had bravely carried and bravely held the heights, their position was a perilous one. About fifteen hundred men were cooped up on the narrow summit; behind them the deep flood of the Niagara washing the base of two hundred feet of precipice, before them the angry Canadian battalions burning to avenge their chief. On the other side of the river, to be sure, were some four thousand American militia; but these, perceiving the kind of reception their companions-in-arms had met, had grown careless about the conquest of Canada. They remembered only that their duty as the New York militia required them to remain on the soil of their own state.

On the death of Brock the chief command fell on General Roger Sheaffe, who was at Fort George. About noon he arrived at Queens-ton, bringing with him three hundred regulars of the 41st and 49th regiments, two companies of Lincoln militia, two hundred Chippewa volunteers, and a small band of Six Nation Indians. These additions swelled the Canadian force to nearly one thousand men, — a motley throng, but of vengeful and eager mettle. Ringing the American position with a circle of converging fire, Sheaffe led his men forward. The Americans fell fast. Their brave captain, Wool, was killed, and his place was taken by Winfield Scott, afterwards to gain fame in the annals of American warfare. The Americans lay down and reserved their fire till the fatal lines were within forty yards of their muzzles. Then they fired as one man, a deadly and shattering volley, — but it was powerless to stop the Canadian onset. In that given charge the Americans were swept from the summit. Clinging, scrambling, sliding, falling, the survivors made their way over the brow of the precipice, and on the narrow ledges between cliff and flood they surrendered unconditionally, — eleven hundred prisoners of war. The battle was one at whose story Canadian hearts beat high; but in the death of Brock its triumph was dearly bought. — CHARLES G. D. ROBERTS, *A History of Canada*.

It was on the night of October 18, during a light rainstorm, that the American advance began. There was considerable confusion in getting off the boats, and the current took a good many of them downstream, so that only a few of the advance party reached the shore, where the attack was to be made. This force, however, small as it was, pressed pluckily forward, but was soon met with formidable opposition, and lost several men. Meanwhile the boats kept coming across, and gradually the Americans on shore were numerous enough to make an advance in force practicable. Queenston itself was on a height, and the way to reach it was by a road which had been carefully guarded, but there was a narrow path up the cliff which spies had revealed to the Americans. Up this path they poured under Captain Wool, later to be distinguished in the Mexican War.

Brock, in the meantime, had been informed of the attack, and hastened to the spot. A gun, which he had in action, was attacked so vigorously by the Americans that Brock and his staff were compelled to retreat on foot; the gun was taken by Wool and turned upon the British. Another British force came up then, and these troops were ordered to retake the gun. Wool had at this time only about 150 men, while the British opposing force was about the same size.

It was after he had regained the gun that Brock, Lieutenant-Governor and military commander of the Province, was killed. A few minutes later Lieutenant-Colonel Macdonell, Attorney-General of the Province, came up with reinforcements, and he too was killed, and the Americans retook the gun. Thus, in a half-hour the two foremost civil officers of the Province were slain. In spite of this loss, however, the British fought with such energy and courage that the Americans were driven from the gun and compelled to retreat. The contest at this point was a drawn battle, but afterwards the advantage was all on the British side. Van Rensselaer had come over, and, seeing the position, had returned to the American side to bring over the rest of the force, at the same time ordering Smyth of Buffalo to bring up his force with all possible speed. Some brave warriors of the Empire State of New York, at this point completely flunked. They refused point-blank to cross the river, giving as their excuse that they had sworn to defend the State, not to engage in an invasion. This whining attitude on the part of men calling themselves soldiers should not be forgotten by this generation, which is



FIGURE 11



FIGURE 10





accustomed to believe that only in our days is there shirking of responsibility and cowardice. No such action would be possible to-day in any American or Canadian militia company.

While these American raw recruits were "playing the baby" on one side of the river, the Canadians on the other side were hastening to the defence of their land. Sheaffe, who had succeeded Brock in command, hurried forward from Fort George to Queenston with 800 men. The result was not difficult to divine. The American force was a very small one. It had been under fire for some hours, and could not hope to cope with the superior Canadian force unless it was reinforced, but, as we have seen, all reinforcement was impossible. The Americans, now under Scott, for Wool had been wounded, could not stand the furious fire and bayonet charge of the Canadians. They broke and fled. Many fell off the heights and were killed. Some were drowned. The remainder surrendered, — altogether about 960. Among them was a major-general of the militia, Wadsworth, with about 50 other officers. The regulars were sent as prisoners to Montreal, the militia were allowed to return home on parole. The American loss was about 300 killed and wounded, and the British about 200. — FRANK BASIL TRACY, *The Tercentenary History of Canada*.

#### SECTION 40

#### The Oral Report

Your teacher may sometime ask you to read a few pages in some book or magazine, and to report orally the thought of what you read. The object of this report will be to make clearer some matter in one of your studies. The topic assigned may be "The Harvesting of Rice," "The Battle of Trafalgar," "What a Sonnet Is," or some other of the hundred and one things that are continually cropping up in your lessons, which for some reason or other your text-book does not happen to say much about. This report, you should bear in mind, is not for the bene-

fit of your teacher, nor merely to give you practice in the making of oral reports, valuable to you though that practice may be. Your teacher already knows what the assignment is about, and has perhaps made the same assignment a half-dozen times before. Rather, it is for the other members of your class, who cannot, for want of time or books, hunt up and read the article in question.

When you make your report, therefore, talk to the class, and not to the teacher. When you read for the report, moreover, read for the class and not for the teacher; that is, select as you read only such thoughts as will be likely to make your report helpful and clear and interesting to your classmates. Since you will be helped by the taking of notes, read again the directions in Exercise 21 (5) for the taking of notes on what is read. After you have taken your notes, and have the thought of the author well in mind, make a brief outline for the report you are to make.<sup>1</sup> With this outline before you, talk your report to yourself several times before you go to the class. When you make your report to the class, you may at first talk from your outline, but after some practice you ought to be able to make an oral report without the aid of either outline or notes. You can do this by committing your outline to memory. Do not, however, commit your report to memory, as it is always best to have well in mind the thought of what you are to say, and to depend upon the moment for the words, even though you blunder a little at the start. Though you should try to state the author's thoughts in your own words, do not hesitate to use his words if they come to you without effort. Only do not

<sup>1</sup> The outline is treated in Section 14 and the accompanying exercises.

try to recall the author's words, for it is his thoughts, and not his words, that you are to report to the class. If there is some pithy sentence, or some striking paragraph, that seems so well put that it would be injured by being given a different wording, quote the sentence or read the paragraph.

#### Exercise 66

Study the following selections, make a brief outline for an oral report on them,<sup>1</sup> and then come to the class prepared to retell the author's thoughts : —

#### THE FEUDAL SYSTEM

This connection of king as sovereign, with his princes and great men as vassals, must be attended to and understood, in order that you may comprehend the history which follows. A great king, or sovereign prince, gave large provinces, or grants of land, to his dukes, earls, and noblemen; and each of these possessed nearly as much power, within his own district, as the king did in the rest of his dominions. But then the vassal, whether duke, earl, or lord, or whatever he was, was obliged to come with a certain number of men to assist the sovereign when he was engaged in war; and in time of peace, he was bound to attend on his court when summoned, and do homage to him; that is, acknowledge that he was his master and liege lord. In like manner, the vassals of the crown, as they were called, divided the lands which the king had given them into estates, which they bestowed on knights and gentlemen whom they thought fitted to follow them in war, and to attend them in peace; for they, too, held courts, and administered justice, each in his own province. Then the knights and gentlemen, who had these estates from the great nobles, distributed the property among an inferior class of proprietors, some of whom cultivated the land themselves, and others by means of husbandmen and peasants, who were treated

<sup>1</sup> Make these outlines in the classroom, under the direction of the teacher, who will perhaps require you to study the selections carefully in the class before you attempt to make your report.

as a sort of slaves, being bought and sold like brute beasts, along with the farms which they labored.

Thus, when a great king, like that of France or England, went to war, he summoned all his crown vassals to attend him, with the number of armed men corresponding to his fief, as it was called, that is, territory which had been granted to each of them. The prince, duke, or earl, in order to obey the summons, called upon all the gentlemen to whom he had given estates, to attend his standard with their followers in arms. The gentlemen, in their turn, called on the franklins, a lower order of gentry, and upon the peasants; and thus the whole force of the kingdom was assembled in one array. This system of holding lands for military service, that is, for fighting for the sovereign when called upon, was called the *feudal system*. It was general throughout all Europe for a great many ages. — SIR WALTER SCOTT, *Tales of a Grandfather*.

#### THE EARL'S HOME

At some distance from the city, behind a range of hilly ground which rises towards the south-west, is a small river, the waters of which, after many meanderings, eventually enter the principal river of the district, and assist to swell the tide which it rolls down to the ocean. It is a sweet rivulet, and pleasant it is to trace its course from its spring-head, high up in the remote regions of Eastern Anglia, till it arrives in the valley behind yon rising ground; and pleasant is that valley, truly a goodly spot, but most lovely where yonder bridge crosses the little stream. Beneath its arch the waters rush garrulously into a blue pool, and are there stilled for a time, for the pool is deep, and they appear to have sunk to sleep. Farther on, however, you hear their voice again, where they ripple gayly over yon gravelly shallow. On the left, the hill slopes gently down to the margin of the stream. On the right is a green level, a smiling meadow, grass of the richest decks the side of the slope; mighty trees also adorn it, giant elms, the nearest of which, when the sun is nigh its meridian, fling a broad shadow upon the face of the pool; through yon vista you catch a glimpse of the ancient brick of an old English hall. It has a stately look, that old building, indistinctly seen, as it is, among those umbrageous trees; you might almost sup-

pose it an earl's home; and such it was, or rather upon its site stood an earl's home, in days of old, for there some old Kemp, some Sigurd, or Thorkild, roaming in quest of a hearthstead, settled down in the gray old time, when Thor and Freya were yet gods, and Odin was a portentous name. Yon old hall is still called the Earl's Home, though the hearth of Sigurd is now no more, and the bones of the old Kemp, and of Sigrith his dame, have been moldering for a thousand years in some neighboring knoll; perhaps yonder, where those tall Norwegian pines shoot up so boldly into the air. It is said that the old Earl's galley was once moored where is now that blue pool, for the waters of that valley were not always sweet; yon valley was once an arm of the sea, a salt lagoon, to which the war-barks of "Sigurd, in search of a home," found their way.—GEORGE BORROW, *Lavengro*.

#### Exercise 67

Make an oral report on the subject in the following lists assigned you by your teacher: <sup>1</sup>—

##### AN HOUR WITH HANS ANDERSEN

1. The Fir Tree.
2. The Brave Tin Soldier.
3. The Silver Shilling.
4. The Ugly Duckling.
5. The Snow Man.
6. The Buckwheat.
7. The Pen and the Inkstand.
8. A Rose from Homer's Grave.
9. The Old Street Lamp.
10. The Shirt Collar.

<sup>1</sup> These lists are merely suggestive. The subjects are mainly narrative, however, and will afford easy practice in the making of oral reports. After one or two recitations devoted to narrative reports, subjects descriptive or explanatory may be assigned, — subjects that illustrate some lesson that is being studied when this exercise is reached, — in history, geography, literature, etc. Especially suitable for this work are explanatory subjects, and above all such explanatory subjects as involve more or less observation.

## AN HOUR WITH ROBINSON CRUSOE

11. Rafting goods from the wrecked ship.
12. Making pottery.
13. Building a boat.
14. How Crusoe was dressed.
15. The footprint in the sand.
16. The finding of Friday.
17. What Friday told Crusoe.
18. A battle with savages.
19. Closing scenes (three reports).

## STORIES FROM POEMS

Longfellow's (20) *King Robert of Sicily*, (21) *The Falcon of Ser Federigo*, (22) *The Legend Beautiful*; Browning's (23) *The Pied Piper of Hamelin*, (24) *Hervé Riel*; Tennyson's (25) *Enoch Arden*, (26) *Dora*, (27) *The Passing of Arthur*; Wordsworth's (28) *Goody Blake and Harry Gill*, (29) *The Idiot Boy*; (30) Cowper's *John Gilpin's Ride*; (31) Byron's *The Prisoner of Chillon*; (32) Scott's *Rosabelle*; (33) Coleridge's *The Rime of the Ancient Mariner*; (34) Southey's *The Inchcape Rock*; Macaulay's (35) *Horatius*, (36) *The Battle of the Lake Regillus*; (37) Jean Ingelow's *The High Tide on the Coast of Lincolnshire*; Whittier's (38) *Kallundborg Church*, (39) *The Garrison of Cape Ann*; (40) E. B. Browning's *Rhyme of the Duchess May*; (41) Archibald Lampman's *King Oswald's Feast*; (42) Charles G. D. Roberts's *The Laughing Sally*.

## STORIES FROM HISTORY

43. The death of Nelson.
44. Braddock's defeat.
45. Capture of Detroit by Brock.
46. The defense of Castle Dangerous.
47. Fight between the *Shannon* and the *Chesapeake*.
48. The heroes of the Long Sault.
49. MacKenzie's discovery of the MacKenzie River.
50. The battle of Hastings.
51. The battle of Waterloo.
52. Napoleon's invasion of Russia.
53. Joan of Arc.

CHAPTERS FROM ADVENTURE BOOKS

Cooper, *The Deerslayer, The Pathfinder, The Last of the Mohicans, The Prairie, The Pioneers, The Spy.*

J. T. Trowbridge, *Phil and his Friends, The Satin-Wood Box, The Start in Life, The Pocket Rifle.*

G. A. Henty, *In the Heart of the Rockies, In Freedom's Cause, The Lion of St. Mark, The Cornet of Horse, With Wolfe in Canada, With Cochrane the Dauntless.*

✓ Robert Louis Stevenson, *Treasure Island, St. Ives, Kidnapped, David Balfour.*

R. M. Ballantyne, *Ungava, The Dog Crusoe, The Wild Man of the West, The Lifeboat.*

Jules Verne, *Round the World in Eighty Days, Twenty Thousand Leagues under the Sea, The Mysterious Island.*

W. H. G. Kingston, *The Three Midshipmen, The Young Llanero.*

W. Clarke Russell, *The Wreck of the Grosvenor.*

Jane Porter, *The Scottish Chiefs, Thaddeus of Warsaw.*

Mayne Reid, *The Boy Hunters, The Young Yagers.*

SECTION 41

The Written Assignment

The written assignment may take several forms, among which are (1) the written lesson, (2) the reproduction, and (3) the summary or abstract.

The written lesson, which is commonly to be done outside of school, may be a set of sentences in grammar, a number of problems in arithmetic, a map in geography, or other work of a similar nature. Punctuality is essential in handing in work of this kind, and it is usually an advantage to do the work first in rough, and then to copy it neatly with pen or pencil, as your teacher directs.

The reproduction, as the term is here used, is the retelling, if it be oral, and the rewriting, if it be written, of what one remembers of another's thoughts and another's



words. You hear a sermon or a lecture out of school, a talk by your teacher, or a report by one of the other pupils in school, and you set down as much of the sermon, the lecture, the talk, the report, as you recall. If you have taken notes, as you probably have, you expand these notes in writing your reproduction. There is much of this work to be done in and out of school, and the doing of it helps the memory and adds to command over words.

The summary, or abstract, is the retelling or the rewriting in one's own words of another's thoughts. It differs from an outline in being made up of connected sentences, instead of words, phrases, or detached sentences. If the summary is written, the sentences are arranged in paragraph form. Outside of letter-writing there is perhaps no other kind of composition so much used as the summary. Whenever you write out your notes in reading, whenever you gather for your employer the substance of a report or of a mass of correspondence, or whenever you retell in an essay, a speech, an editorial, a book review, another's thought, you make use of the summary. Here, since the summary is to be in your own words, you are not to steal the author's words; and, since the summary is to be as concise as you can make it, you are to retell only what is important.

A good way to go about the writing of a summary is the following: —

(1) Read several times the paper you are to summarize, for unless you understand well the author's thought, you will not know what to select and what to omit.

(2) Make a careful outline, if you have the time, of the whole paper, — an outline that will indicate exactly its entire structure.

(3) Choose from this outline the principal topics, and determine

the scale of your summary, — determine, that is, whether you will write one paragraph for every six, ten, or twenty paragraphs in the original.

(4) Make for your summary a brief outline, and, with this outline before you, write out what you remember of the paper you are summarizing. Writing from memory will enable you to avoid a slavish use of the author's words. Quote, if you think best, any really striking thought or illustration, but do not make too many quotations, or your summary will seem "patchy." Beware especially of treating first topics too minutely, and latter topics too briefly or too hurriedly — a common fault. Rather, follow so far as you can the author's scale of treatment; that is, if the author has given two pages to one topic, and six pages to another, give a paragraph in your summary to the one topic, and two paragraphs to the other.

#### Exercise 68

1. Bring to the class a copy of your first written lesson (1) in history, (2) in mathematics, (3) in literature, (4) in some science. These lessons may then be criticised in the class, or some of them copied on the black-board and discussed as to form and wording. Make use of the knowledge thus gained to better your future work.

2. CLASS EXERCISE : Read to the class, or have some pupil read, one of the poems, stories, or articles listed in Exercise 67 or 70. Ask the pupils to listen attentively, and then to write out what they remember of the reading. If the selection is at all difficult, it may be read two or three times before the writing begins. It is best, however, to choose an easy selection, and to read it but once. This latter method, if employed for some weeks at regular intervals, will be found a most excellent exercise for the memory.

## EXERCISE 69

1. CLASS EXERCISE : Choose some selection printed or named in this book, and prepare in the class a summary of it, following the directions given in Section 41. When the pupils have worked out one summary under the supervision of the teacher, they may then be assigned summaries to do out of school.

2. Read the following summary, and then write a summary of a short story (preferably, one that you have studied in class), or an act of a play, or of a chapter in a serial or a novel that you have recently read.

SUMMARY OF STEVENSON'S *Treasure Island*

One day there came to the "Admiral Benbow" inn, kept by the parents of Jim Hawkins, a sailor, who proved to be Billy Bones, a former lieutenant of the notorious pirate, Captain Flint. Bones had betrayed his former associates by concealing from them the map of the island on which Flint had buried his treasure, and was in mortal terror of being found by them. He was in special fear of a one-legged man named Long John Silver, and indeed he paid Jim Hawkins a sum of money to keep a sharp lookout for his enemy. In the end Bones's hiding-place was discovered by the pirates, but before they could make an attack on him he died of an apoplectic fit. The packet containing the map fell into the hands of Jim, who, after some exciting adventures with the pirates, succeeded in placing it in the hands of Dr. Livesey, whom he found at the home of Squire Trelawney. Both Dr. Livesey and Squire Trelawney had faith in the map, and it was resolved to equip a ship to find the island and bring back the treasure. The squire went at once to Bristol to arrange for the expedition, but while there he fell into the hands of Long John Silver, who suspected that Jim had obtained possession of the map. Silver so ingratiated himself with the simple squire that he was intrusted with the choosing of the crew. The result was that when the ship, the *Hispaniola*, sailed, the crew was largely made up of pirates, Silver

himself going as cook. Jim Hawkins was taken along as cabin boy. During the early part of the voyage everything went along smoothly, but as they neared the island Captain Smollett, who was in charge of the ship, began to suspect that something was amiss. This suspicion was confirmed by a conversation that Jim accidentally overheard between Long John and some of the men. The front part of the ship was quietly prepared to resist an attack and the loyal men stationed there, but in such a way as to arouse no suspicion among the pirates. Nothing happened until the island was reached, when most of the men were allowed to go ashore, Jim very foolishly accompanying them. Captain Smollett, with Dr. Livesey, Squire Trelawney, and the loyal men, succeeded in trapping the pirates who had remained on board, and began to move stores and arms from the ship to an old stockade on the island. When they were discovered, an attack was made on them and several on both sides were killed. In the meantime Jim had made his escape from Long John's men, and in his wanderings round the island had fallen in with Ben Gunn, a sailor who had been marooned there some years before. Gunn was very anxious to meet Dr. Livesey and begged Jim to arrange a meeting. Later Jim succeeded in joining his friends in the stockade, which the mutineers continued to attack at intervals. The spirit of adventure was strong in Jim, and he determined to slip out from the stockade and find a small boat about which Ben Gunn had told him. He found the boat and decided to visit the ship, which was now in the possession of the mutineers. When, after a number of exciting experiences, he reached the *Hispaniola*, he found that two drunken sailors were alone on board. In the fight that followed, one of the sailors was killed and the other badly wounded. Jim finally succeeded in bringing the vessel to land, the remaining pirate falling overboard in a desperate effort to kill him. When he had beached the ship, Jim made his way to the stockade, and to his great surprise found himself in the hands of Long John and his men. During his absence an arrangement had been made between Silver and Captain Smollett, by which the stockade had been turned over to the pirates and the map given up. But Silver was not aware that Ben Gunn had found the treasure and had removed it to a secure hiding-place. This information Gunn had given to Dr. Livesey. The pirates were tricked, but they did not yet know it. Jim's life was more than once in dan-

ger at this time, but he was saved by Long John, who wished to keep him as a hostage. When, however, the pirates located the place where Flint had buried the treasure, and found that it had been removed, they turned in a fury on Long John and Jim, and would have killed them, had they not been rescued by some of the loyal party who were hidden near by. As every one was anxious to leave the island where so many tragic scenes had occurred, they began at once to remove the gold to the ship, and were soon ready to return home. The surviving mutineers, with the exception of Silver, were left on the island. At one of the ports at which they stopped on the way home Silver escaped, taking with him a fair share of the gold. The treasure was divided, but no one of the original members of the expedition ever cared to return to the island to carry away the treasure left behind.

#### Exercise 70

Material for summarizing or for reproduction may be chosen from magazines such as *St. Nicholas*, *The Youth's Companion*, *Harper's Magazine*, *The Century Magazine*, *The Pall Mall Magazine*, *The Strand*, *The Canadian Magazine*, or any other storehouse of interesting and instructive information. The following list of books is merely suggestive, and any similar list will furnish material fully as good : —

Longfellow, *Tales of a Wayside Inn* ; Aldrich, *Story of a Bad Boy* ; Warner, *Being a Boy* ; Howells, *My Year in a Log Cabin* ; Irving, *Tales of the Alhambra* ; Church, *Story of the Iliad*, *Story of the Odyssey* ; Keary, *Stories of Asgard* ; Baker, *Out of the North Land* ; Bemister, *Thirty Indian Legends* ; Dickens, *Pickwick Papers* ; Scott, *Tales of a Grandfather* ; Hawthorne, *Grandfather's Chair* ; van Dyke, *Fisherman's Luck* ; Stevenson, *Travels with a Donkey* ; Miles, *One Thousand and One Anecdotes* ; Marden, *Pushing to the Front* ; Hale, *Bulfinch's Mythology*. Also, nature books by Hawthorne, Thoreau, Burroughs, Torrey, Miller, Merriam, Long, Thompson-Seton, Roberts, etc.

## SECTION 42

**The Written Examination**

The written examination is often a bugbear to both teacher and pupil. For the teacher it involves in any case a considerable amount of reading and correcting, and for the pupil it is sometimes a distasteful, nerve-racking ordeal, and nothing more. To be really helpful, a final written examination should never count for much more than perhaps a fourth of the pupil's standing for a term, and it should be prepared for by much review work in class, and preceded by frequent short and unexpected written "tests." Furthermore, the questions in any written "test" or examination should be clear and definitely worded, sufficiently varied to arouse interest, and, above all, fair tests of what the average pupil — not the brightest — may properly be expected to know. Under these conditions an examination of this kind may be of some value to the pupil, because it will be an incentive to a more thorough and accurate study of the work of the term, and an exercise in swift thinking and rapid writing.

Before you write answers to the questions in a written examination, read all the questions, and determine as nearly as you can just how much time you will give to each question. Some questions, either because of their importance or because you do not readily recall the knowledge they ask for, will require more time than others. When you are about to write the answer to any one question, think first what you have learned about that subject, and how you can best put what you have learned into your answer. Jot down, in "catch-words" or brief phrases, the items you will mention, and determine

quickly the order in which you will mention them. With the help of this rough outline, write the answer as promptly and as clearly as you possibly can. To copy the question itself is a waste of time; the number of the question placed before your answer is all that is needed. Your answer, however, should ordinarily make a complete statement, and for this purpose you may take from the question its chief words. If the question is, "What is a simile?" you may begin your answer with "A simile is," etc. In subjects like history, literature, and the like, it is well to make each answer a paragraph, observing matters of indention, margin, and so forth, as you would in writing a paragraph to hand to your composition teacher. Long answers, or answers dealing with distinct subjects, should of course be paragraphed, according to the principles set forth in Chapter IV. But sometimes the answer may be given the list form, the items in the list being numbered : —

1. Narration.
2. Description.
3. Explanation.
4. Argument.

In mathematics, and the like, where the paragraph can be used only in stating rules and definitions, the matter of the answers should be so placed on the page as to give a neat and an orderly appearance. In any case write legibly, and make your whole paper as neat as you possibly can. Your teacher will have a large number of papers to read, and it is quite natural, and quite proper, that she should give something in her marking to a paper that is neatly and legibly written, for in such a paper the thought is

likely to be more readily grasped than in a paper that is illegibly written and badly blotted.

### Exercise 71

1. **CLASS EXERCISE :** Set the class a written examination in composition or in literature, preferably the latter. For the day following the day of the examination, ask the pupils to look up correct answers to the questions asked, and to come to the class prepared to write model answers to the questions. Have eight or ten pupils write on the blackboard one question and its answer, each of the pupils being assigned a different question to answer. Then ask the other pupils to criticise the work on the blackboard. Discuss the accuracy of each answer, its wording, its form, its legibility and neatness, as well as any other matter that may be thought of.

2. **CLASS EXERCISE :** Study in the same manner the first written examination given, after this exercise is reached, (1) in history, (2) in mathematics, and (3) in some science.

### SECTION 43

#### Memory Work

There have been remarkable instances of the power of memory. "Themistocles is said to have known each of the twenty thousand citizens of Athens; and a similar acquaintance with the inhabitants of Rome is ascribed to Scipio. Cæsar is recorded to have known the names of all his soldiers. What is quite as wonderful, old John Brown could instantly detect a new face in his flock of



three thousand sheep. The actor Cooke once, on a wager, committed to memory every word of a daily paper. Bossuet, the greatest of French orators, knew by heart the Bible, Homer, Virgil, Horace, and many other works. Niebuhr, the Danish historian, was in youth employed in a public office. Once, when part of an account book was destroyed, he restored the record from memory. In like manner, Magliabecchi repeated every word of a manuscript he had been reading, which, to test his memory, its owner pretended to have lost. Daguesseau humorously pretended to have known already a new satire which the poet Boileau read to him, and to prove his assertion, repeated it twice without a mistake."

Such memories as these are for the few, and in large measure they are no doubt the gifts of nature. But any one can strengthen and develop his memory. To have a good memory one must have good health, for bodily vigor is the foundation of a retentive memory. Attention and interest are likewise essential. Without interest to arouse the attention to the fixing point, a thing is likely to be forgotten as soon as it is learned. Fatigue, worry, embarrassment, anger, or grief, whatever dissipates interest and attention, are unfavorable to the work of memorizing.

Nothing is better for the memory, or for character building, than the habit of learning by heart the high thoughts in the best poetry and prose. Such thoughts, repeated over and over until they are ineffaceably stamped upon mind and heart, uplift one's whole life. They work into one's thought and language until they are part and parcel of one's better self. Although every pupil will doubtless have his own way of learning selections set for memorizing, a hint or two may be helpful. Try first to under-

stand the selection to be learned. Then read it over several times to see how much of it sticks in the memory. After that begin deliberately at the beginning, and learn by heart a stanza or a sentence at a time, going back each time you learn a new stanza or a new sentence to repeat what you have already learned. Finally, repeat from memory the whole selection many times, and several times very rapidly, until you make it an unforgettable part of your thought. If, a week or so later, you find you are unable to repeat the selection without halting, read and reread it until you feel sure of retaining it. Once every month or so go over all the selections you have learned, thus making them an ever ready mental treasure.

#### Exercise 72

Study the selections in this exercise until you know well what they mean, and then learn them by heart. Ten or fifteen minutes of memory work a day, while your mind is fresh, and one selection learned each week or fortnight, will be quite enough for this kind of work. When you have learned the selections printed here, learn other similar selections chosen by your teacher.

#### O SLEEP, O GENTLE SLEEP

O sleep, O gentle sleep,  
Nature's soft nurse, how have I frightened thee,  
That thou no more wilt weigh my eyelids down  
And steep my senses in forgetfulness?  
Why rather, sleep, liest thou in smoky cribs,  
Upon uneasy pallets stretching thee  
And hush'd with buzzing night-flies to thy slumber,

Than in the perfumed chambers of the great,  
Under the canopies of costly state,  
And lull'd with sound of sweetest melody?  
O thou dull god, why liest thou with the vile  
In loathsome beds, and leavest the kingly couch  
A watch-case or a common 'larum-bell?  
Wilt thou upon the high and giddy mast  
Seal up the ship-boy's eyes, and rock his brains  
In cradle of the rude imperious surge  
And in the visitation of the winds,  
Who take the ruffian billows by the top,  
Curling their monstrous heads and hanging them  
With deafening clamour in the slippery clouds,  
That, with the hurly, death itself awakes?  
Canst thou, O partial sleep, give thy repose  
To the wet sea-boy in an hour so rude,  
And in the calmest and most stillest night,  
With all appliances and means to boot,  
Deny it to a king? Then happy low, lie down!  
Uneasy lies the head that wears a crown.

— SHAKESPEARE, *2 King Henry IV.*

#### THE MOCKING-BIRD'S SONG

Then from a neighboring thicket the mocking-bird, wildest of singers,  
Swinging aloft on a willow spray that hung o'er the water,  
Shook from his little throat such floods of delirious music,  
That the whole air and the woods and the waves seemed silent to  
listen.

Plaintive at first were the tones and sad; then soaring to madness  
Seemed they to follow or guide the revel of frenzied Bacchantes.  
Single notes were then heard, in sorrowful, low lamentation;  
Till, having gathered them all, he flung them abroad in derision,  
As when, after a storm, a gust of wind through the tree-tops  
Shakes down the rattling rain in a crystal shower on the branches.

— LONGFELLOW, *Evangeline.*

## THE VILLAGE PREACHER

Near yonder copse, where once the garden smil'd,  
And still where many a garden flower grows wild,  
There, where a few torn shrubs the place disclose,  
The village preacher's modest mansion rose.  
A man he was to all the country dear,  
And passing rich with forty pounds a year.  
Remote from towns he ran his godly race,  
Nor e'er had chang'd, nor wish'd to change, his place;  
Unpractis'd he to fawn, or seek for power,  
By doctrines fashion'd to the varying hour;  
Far other aims his heart had learn'd to prize,  
More skill'd to raise the wretched than to rise.  
His house was known to all the vagrant train,  
He chid their wanderings, but reliev'd their pain;  
The long-remember'd beggar was his guest,  
Whose beard descending swept his aged breast;  
The ruin'd spendthrift, now no longer proud,  
Claim'd kindred there, and had his claim allow'd;  
The broken soldier, kindly bade to stay,  
Sate by his fire, and talk'd the night away;  
Wept o'er his wounds, or, tales of sorrow done,  
Shoulder'd his crutch, and shew'd how fields were won.  
Pleased with his guests, the good man learn'd to glow,  
And quite forgot their vices in their woe;  
Careless their merits or their faults to scan,  
His pity gave ere charity began.

— GOLDSMITH, *The Deserted Village*.

## THE TORCH OF LIFE

There's a breathless hush in the Close to-night —  
Ten to make and the match to win —  
A bumping pitch and a blinding light,  
An hour to play and the last man in.  
And it's not for the sake of a ribboned coat,  
Or the selfish hope of a season's fame,

But his Captain's hand on his shoulder smote:

“Play up! play up! and play the game!”

The sand of the desert is sodden red, —

Red with the wreck of a square that broke; —

The Gatling's jammed and the Colonel dead,

And the regiment blind with dust and smoke.

The river of death has brimmed his banks,

And England's far, and Honor a name,

But the voice of a schoolboy rallies the ranks:

“Play up! play up! and play the game!”

This is the word that year by year

While in her place the school is set,

Every one of her sons must hear,

And none that hears it dare forget.

This they all with a joyful mind

Bear through life like a torch in flame,

And falling fling, to the host behind:

“Play up! play up! and play the game!”

— HENRY NEWBOLT.

## CHAPTER VIII

### NARRATION FROM MODELS

#### SECTION 44

#### Story of a Day

##### A DAY WITH A GIRL OF TEN

September 1st [1843]. — I rose at five and had my bath. I love cold water! Then we had our singing lesson with Mr. Lane. After breakfast I washed dishes, and ran on the hill till nine, and had some thoughts, — it was so beautiful up there. Did my lessons, — wrote and spelt and did sums; and Mr. Lane read a story, "The Judicious Father": How a rich girl told a poor girl not to look over the fence at the flowers, and was cross to her because she was unhappy. The father heard her cross words, and made the girls change clothes. The poor one was glad to do it, and he told her to keep the clothes. But the rich one was very sad; for she had to wear the old clothes a week, and after that she was good to shabby girls. I liked it very much, and I shall be kind to poor people. — LOUISA ALCOTT, quoted in E. D. CHENEY's *Louisa May Alcott; Her Life, Letters, and Journals* (adapted).

##### A MOMENT WITH STEVENSON

Friday, July 5th [1872]. — A very hot sunny day. The Princes Street Gardens were full of girls and idle men, steeping themselves in the sunshine. A boy lay on the grass under a clump of gigantic hemlocks in flower, and that looked quite tropical and gave the whole garden a Southern smack that was intensely charming in my eyes. He was more ragged than one could conceive possible. It occurred to me that I might here play *le dieu des pauvres gens*, and repeat for him that pleasure that I so often try to acquire artificially for myself by

hiding money in odd corners and hopelessly trying to forget where I have laid it; so I slipped a halfpenny into his ragged waistcoat pocket. One might write whole essays about his delight at finding it. — STEVENSON, quoted in BALFOUR's *Life of Robert Louis Stevenson*.

### A WALK WITH HAWTHORNE

October 7th [1837]. — A walk in Northfields in the afternoon. Bright sunshine and autumnal warmth, giving a sensation quite unlike the same degree of warmth in summer. Oaks, — some brown, some reddish, some still green; walnuts, yellow, — fallen leaves and acorns lying beneath; the footsteps crumple them in walking. In sunny spots beneath the trees, where green grass is overstrewn by the dry, fallen foliage, as I passed, I disturbed multitudes of grasshoppers basking in the warm sunshine; and they began to hop, hop, hop, pattering on the dry leaves like big and heavy drops of a thunder shower. They were invisible till they hopped. Boys gathering walnuts. Passed an orchard, where two men were gathering the apples. A wagon, with barrels, stood among the trees; the men's coats flung on the fence; the apples lay in heaps, and each of the men was up in a separate tree. They conversed together in loud voices, which the air caused to ring still louder, jeering each other, boasting of their own feats in shaking down the apples. One got into the very top of his tree, and gave a long and mighty shake, and the big apples came down thump, thump, bushels hitting on the ground at once. "There! did you ever hear anything like that?" cried he. This sunny scene was pretty. A horse feeding apart, belonging to the wagon. The barberry bushes have some red fruit on them, but they are frost-bitten. The rose bushes have their scarlet hips. — HAWTHORNE, *American Note Books*.

Scarcely any kind of writing is more pleasant or more profitable than the setting down day by day of what you do and see and hear. "With these jewels of observation, gathered to-day," says Ruskin, "I build a palace for my soul to dwell in to-morrow." When Hawthorne was a

boy of twelve he was given a blank book, with the advice "to write out his thoughts, some every day, in as good words as he can, upon any and all subjects, as it is one of the best means of securing for mature years command of thought and language."<sup>1</sup> Here are two of his boyish records:—

Swapped pocket-knives with Robinson Cook yesterday. Jacob Dingley says that he cheated me, but I think not, for I cut a fishing-pole this morning and did it well; besides, he is a Quaker, and they never cheat.

This morning the bucket got off the chain, and dropped back into the well. I wanted to go down on the stones and get it. Mother would not consent, for fear the well might cave in, but hired Samuel Shaw to go down. In the goodness of her heart, she thought the son of old Mrs. Shaw not quite so good as the son of the Widow Hathorne.<sup>2</sup>

This writing down of thoughts and doings grew into a lifelong habit with Hawthorne, and from his note-books and diaries were later made up several books, among which is the book containing the account of the walk in Northfields.

Others have done as Hawthorne did, one of whom was Louisa Alcott, the author of *Little Women*, *Little Men*, and other enjoyable stories. Wherever men and women like Hawthorne and Miss Alcott are, they find something worth looking at and something worth writing about. Indeed, you never quite know how full of life a day may be until you set about writing a story of it. In earth and sky, in forest and stream, in meadow and mountain,

<sup>1</sup> See further, on the value of keeping a diary, p. 136; also, on Edison's note-books, pp. 74-75.

<sup>2</sup> *Works of Nathaniel Hawthorne*, xii, 458. The author later used a w in his surname.



in people and places, in insects and birds and animals, in colors and sounds and motions and odors, there is always something for the sharp eye, the quick ear, and the sympathetic heart. In writing the story of a day, you may give an account of the whole day, as Miss Alcott has done in the first selection in this section, or you may dwell upon only one incident, as Stevenson has done in the second selection ; or, you may do as Hawthorne did, take a walk, and tell what you did and saw and heard during the walk.

#### Exercise 73

1. CLASS EXERCISE: What reason is there for the order of the details in the three selections in Section 44? Make an outline of the selection by Hawthorne.

2. Take a walk to some place you like, and write an account of your walk. Take notes as you walk, and use the selection by Hawthorne as the model of your account.

3. Write the story of (1) a day at school, (2) an evening at home, (3) a day's travel, (4) a drive, (5) a rainy Sunday, (6) the last Christmas, (7) the last Dominion Day, or (8) a vacation day.

4. Write one day's entry in the diary of an old clock ; of a silver spoon ; of a family horse ; of a piece of coal ; of a jack-knife ; of a rag doll ; of a coin ; of a worn-out bicycle ; of an abandoned boat ; of a shattered street lamp ; of a broken-down carriage.

5. You were a child living near the battlefield of some engagement in the War of 1812. Write a diary of what took place.

6. Write the diary of one of the men who defended Quebec against the British.

7. Write the story of a day, as suggested by one of the following subjects : —

1. My best day last summer.
2. The time I was most tired.
3. The greatest surprise of my life.
4. The greatest disappointment of my life.
5. The proudest day of my life.
6. How I earned my first money.
7. How I spent my first money.

✧✧ 8. Beginning this coming Monday, write a diary of your life in and out of school for one week.

9. Write the story of a day in the life of —

1. Robinson Crusoe.
2. Captain Kidd.
3. La Verendrye.
4. Jack the Giant-Killer.
5. Alice of Wonderland.
6. Laura Secord.
7. Evangeline.

#### SECTION 45

### Story of an Outing

#### A NIGHT AFIELD

Once the boys secured permission to camp all night [in the meadow] beside the wagon, and after the men drove away homeward they busied themselves eating supper and making up their beds on piles of hay, with the delicious feeling that they were real campers on the plains. This feeling of exaltation died out as the light paled in the western sky. The wind suddenly grew cold, and the sky threatened a storm. The world became each moment more menacing. Out of the darkness came obscure noises. Now it seemed like the slow, sinister movement of a rattlesnake — now it was the hopping, intermittent movement of a polecat.

Lincoln was secretly appalled by these sinister changes, but the feeling that he was shielding weakness made him strong, and he kept a

cheerful voice. He lay awake long after Owen fell asleep, with eyes strained toward every moving shadow, his ears intent for every movement in the grass. He had the primitive man's sense of warfare against nature, recalled his bed in the garret with fervent longing, and resolved never again to tempt the dangers of the night. He fell asleep only when the moon rose and morning seemed near.

The coming of the sun rendered the landscape good and cheerful and friendly again, and he was ashamed to acknowledge how nervous he had been. When his father returned, and asked with a smile, "Well, boys, how did you enjoy it?" Lincoln replied, "Oh, . . . it was lots of fun." — HAMLIN GARLAND, *Boy Life on the Prairie*.

#### SNARING A FISH

The boy is armed with a pole and a stout line, and on the end of it a brass wire bent into a hoop, which is a slip noose and slides together when anything is caught in it. The boy approaches the bank and looks over. There the fish lies, calm as a whale. The boy devours him with his eyes. He is almost too much excited to drop the snare into the water without making a noise. A puff of wind comes and ruffles the surface so that he cannot see the fish. It is calm again, and there he still is, moving his fins in peaceful security. The boy lowers his snare behind the fish and slips it along. He intends to get it around him just back of the gills, and then elevate him with a sudden jerk. It is a delicate operation, for the snare will turn a little, and if it hits the fish he is off. However, it goes well, the wire is almost in place, when suddenly the fish . . . moves his tail just a little, glides out of the loop, and . . . lounges over to the other side of the pool; and there he reposes just as if he was not spoiling the boy's holiday. This slight change of base on the part of the fish requires the boy to . . . get a new position on the bank, a new line of approach, and patiently wait for the wind and sun before he can lower his line. This time cunning and patience are rewarded. The hoop encircles the unsuspecting fish. The boy's eyes almost start from his head as he gives a tremendous jerk and feels by the dead weight that he has got him fast. Out he comes, up he goes in the air, and the boy runs to look at him. — C. D. WARNER, *Being a Boy*.

## Exercise 74

1. CLASS EXERCISE: Make an outline of each selection.<sup>1</sup> What do these outlines show you about the order of the details? How do you account for the paragraphing of these selections? What details appeal to the eye? To the ear? What details are necessary for understanding each story? What details are added to make the story more interesting? What details affect your feelings? What effect has the mention of the rattlesnake? Of "eyes strained" and "ears intent"? How do the feelings of the chief character in the first selection change? Why?

2. Choose one of the following subjects, and write the story of your outing, using as your model one of the selections in Section 45:—

1. Our picnic at — pond.

Not too much about getting ready — weather at starting — arrival at — pond (or other place of picnicking) — amusements — mishaps — luncheon — change of weather — home in the rain.

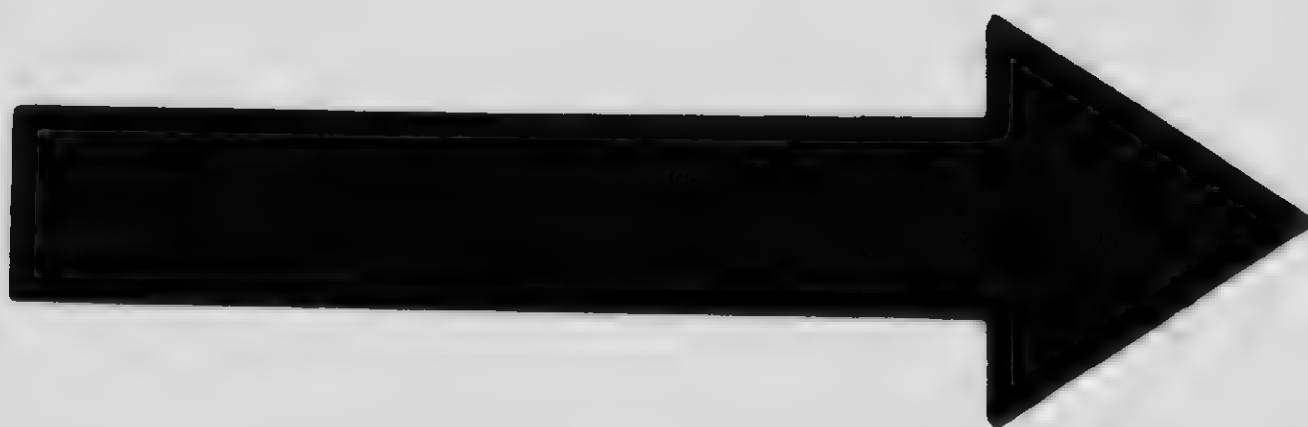
2. How we went nutting.

Appearance of trees in autumn — the sort of nuts gathered — how you gathered them — incidents in the gathering — success of the trip — return.

3. A fishing excursion.

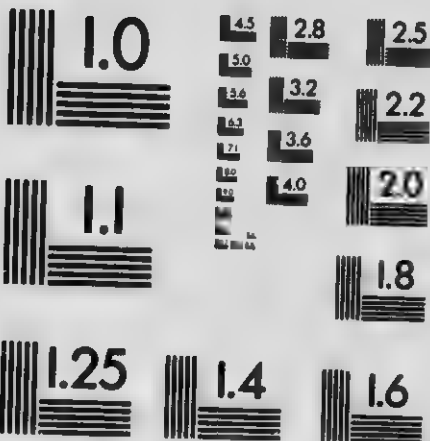
To what water — kind of bait and tackle taken — fish caught — home again. Read Isaac Walton's *The Complete Angler* and Henry van Dyke's *Fisherman's Luck*.

<sup>1</sup> TO THE TEACHER: Outline in narration must not be insisted upon too strictly. An occasional outline of the kind is valuable for the light it throws upon the order and the choice of the details, but too much practice of this sort may easily kill spontaneity in composition and appreciation of literature. Outline in explanation will never be too definite; outline in narration easily may be.



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## 4. Camping out on — river.

Planning the trip — the members of the party — the outfit — what was forgotten — the cooking — the camp-fire — the first night out — a night prowler — any noteworthy incident.

## 8. Other subjects for stories of the same sort: —

1. My hunt for wild flowers.
2. My visit to the old mill.
3. How I spent one Saturday.
4. How I killed a wolf.
5. My ride on a log raft.
6. My ride on an ice-boat.
7. My week on a farm.
8. My week in the city.
9. Ten days by the sea.
10. A ride on a canal-boat.
11. An adventure in the mountains.
12. My first night out of doors.
13. On a lonely road at night.
14. Alone in a house at night.
15. Awakened at night by a mysterious noise.
16. How I was caught in a storm.
17. A skate by moonlight.
18. A walk in the woods in winter.
19. My experience as a trapper.
20. Lost in the woods.

## SECTION 46

## Story of a Race

## THE RACE FOR THE SILVER SKATES

Twenty girls are formed in line. The music has ceased.

A man, whom we shall call the crier, stands between the columns and the first judges' stand. He reads the rules in a loud voice: —

"THE GIRLS AND BOYS ARE TO RACE IN TURN, UNTIL ONE GIRL AND ONE BOY HAS BEATEN TWICE. THEY ARE TO START IN A LINE FROM THE UNITED COLUMNS, SKATE TO THE FLAGSTAFF LINE, TURN,

AND THEN COME BACK TO THE STARTING POINT; THUS MAKING A MILE AT EACH RUN."

A flag is waved from the judges' stand. Madame van Gleck rises in her pavilion. She leans forward with a white handkerchief in her hand. When she drops it, a bugler is to give the signal for them to start.

The handkerchief is fluttering to the ground. Hark!

They are off!

No. Back again. Their line was not true in passing the judges' stand.

The signal is repeated.

Off again. No mistake this time. Whew! how fast they go!

The multitude is quiet for an instant, absorbed in eager, breathless watching.

Cheers spring up along the line of spectators. Huzza! five girls are ahead. Who comes flying back from the boundary mark? We cannot tell. Something red, that is all. There is a blue spot fitting near it, and a dash of yellow nearer still. Spectators at this end of the line strain their eyes, and wish they had taken their post nearer the flagstaff.

The wave of cheers is coming back again. Now we can see. Katrinka is ahead!

She passes the Van Holp pavilion. The next is Madame van Gleck's. That leaning figure gazing from it is a magnet. Hilda shoots past Katrinka, waving her hand to her mother as she passes. Two others are close now, whizzing on like arrows. What is that flash of red and gray? Hurrah, it is Gretel! She, too, waves her hand, but toward no gay pavilion. The crowd is cheering; but she hears only her father's voice, — "Well done, little Gretel!" Soon Katrinka, with a quick, merry laugh, shoots past Hilda. The girl in yellow is gaining now. She passes them all, — all except Gretel. The judges lean forward, without seeming to lift their eyes from their watches. Cheer after cheer fills the air; the very columns seem rocking. Gretel has passed them. She has won.

"GRETEL BRINKER, ONE MILE!" shouts the crier.

The judges nod. They write something upon a tablet which each holds in his hand.

• • • • •



The girls are to skate their third mile.

How resolute the little maidens look as they stand in a line! Some are solemn with a sense of responsibility; some wear a smile half-bashful, half-provoked: but one air of determination pervades them all.

The third mile may decide the race. Still, if neither Gretel nor Hilda win,<sup>1</sup> there is yet a chance among the rest for the silver skates.

Each girl feels sure that, this time, she will accomplish the distance in one-half the time. How they stamp to try their runners! How nervously they examine each strap! How erect they stand at last, every eye upon Madam van Gleck!

The bugle thrills through them again. With quivering eagerness they spring forward, bending, but in perfect balance. Each flashing stroke seems longer than the last.

Now they are skimming off in the distance.

Again the eager straining of eyes; again the shouts and cheering; again the thrill of excitement, as, after a few moments, four or five, in advance of the rest, come speeding back, nearer, nearer, to the white columns.

Who is first? Not Rychie, Katrinka, Annie, nor Hilda, not the girl in yellow, but Gretel, — Gretel, the fleetest sprite of a girl that ever skated. She was playing in the earlier race: *now* she is in earnest, or, rather, something within her has determined to win. That lithe little form makes no effort; but it cannot stop, — not until the goal is passed!

In vain the crier lifts his voice: he cannot be heard. He has no news to tell: it is already ringing through the crowd, — *Gretel has won the silver skates!* — MARY MAPES DODGE, *Hans Brinker*; or, *the Silver Skates*.<sup>2</sup>

<sup>1</sup> Hilda won the second race, the account of which is omitted here. The omitted portions of the narrative should be supplied as the story of the race is studied, and the whole should be connected with the book itself, which is perhaps the most faithful picture we have of young life in Holland.

<sup>2</sup> Copyright, 1865, 1875, 1893, 1896, by Mary Mapes Dodge; published by Charles Scribner's Sons.

## Exercise 75

1. CLASS EXERCISE: Ask some pupil to read the chapter (xliv) from which the narrative in Section 46 is taken, and to report the omitted parts of the story to the class. How do the paragraphs<sup>1</sup> in this story compare as to length with the paragraphs in preceding models? Why this difference? What of the length of the sentences? What tense is used in preceding models? What tense is used here? Why? How else is interest given to the story? In every narrative there is movement, which is more or less pronounced and which may be either slow or rapid. How does the movement in this story compare with the movement in "A Night Afild"? Can you give a reason for this difference? What makes the movement rapid in the story of the race? In the first race Katrinka at first leads. Would the story have been as interesting if Gretel had led throughout the race? Why not? Would the story have been as interesting if Hilda had not won the second race? Why not? What is there in the story to suggest the country in which the scene of the story is laid? What to suggest the season of the year? How is the interest of the reader centred upon Gretel in the first race? How in the second race? What details help to win for Gretel the sympathy of the reader? Perhaps the report of the omitted parts of the chapter will help to answer this question. Do you think of any other story to compare with this?

<sup>1</sup> TO THE TEACHER: Paragraphs in this kind of narration, where the movement is exceedingly rapid, scarcely come under our definition of the paragraph, except of course in the mechanical feature of indention. They are not to be taken as models for any other kind of composition.

2. Using the story in Section 46 as your model, write the story of a race. It may be —

1. A hundred yards dash.
2. A mile run.
3. A bicycle race.
4. A horse race.
5. A boat race.
6. A canoe race.
7. A yacht race.
8. An ice-boat race.
9. A hurdle race.
10. A relay race.
11. A sack race.
12. A potato race.
13. A race on snow-shoes.
14. A race on skis.
15. A race for life.
16. A cross-country run.
17. On a runaway freight train.

3. The story of a game may be written in pretty much the same way as the story of a race. Here, however, you should perhaps use the past tense, as it is not well to get into the habit of depending on the present tense for work of this kind. Whatever you do, remember that it is the exciting moments of the game, as of the race, that are to be developed most fully and most effectively.

1. The story of the ninth inning.
2. The story of the second half.
3. The story of the fourth set (lawn tennis).
4. How field-day was won.
5. How the new girl saved the basket-ball game.
6. How Tom swam the rapids.
7. How Sidney won the debate.
8. How the boy from Poplar Cove won the Gold Medal.

## SECTION 47

## Story of a Rescue

THE RESCUE BY JOHN BINNS

Thirteen years have passed since, but it is all to me as if it had happened yesterday, — the clanging of the fire-bells, the hoarse shouts of the firemen, the wild rush and terror of the streets; then the great hush that fell upon the crowd; the sea of upturned faces with the fire glow upon it; and up there, against the background of black smoke that poured from roof and attic, the boy clinging to the narrow ledge, so far up that it seemed humanly impossible that help could ever come.

But even then it was coming. Up from the street, while the crew of the truck company were laboring with the heavy extension ladder that at its longest stretch was many feet too short, crept four men upon long slender poles with cross-bars, iron-hooked at the end. Standing in one window, they reached up and thrust the hook through the next one above, then mounted a story higher. Again the crash of glass, and again the dizzy ascent. Straight up the wall they crept, looking like human flies on the ceiling, and clinging as close, never resting, reaching one recess only to set out for the next; nearer and nearer in the race for life, until but a single span separated the foremost from the boy. And now the iron hook fell at his feet, and the fireman stood upon the step with the rescued lad in his arms, just as the pent-up flame burst lurid from the attic window, reaching with impotent fury for its prey. The next moment they were safe upon the great ladder waiting to receive them below.

Then such a shout went up! Men fell on each other's necks, and cried and laughed at once. Strangers slapped one another on the back with glistening faces, shook hands, and behaved generally like men gone suddenly mad. Women wept in the street. The driver of a car stalled in the crowd, who had stood through it all speechless, clutching the reins, whipped his horses into a gallop and drove away, yelling like a Comanche, to relieve his feelings. The boy and the rescuer were carried across the street without any one knowing how. Policemen forgot their dignity and shouted with the rest. Fire, peril,

terror, and loss were alike forgotten in the one touch of nature that makes the whole world kin.

Fireman John Binns was made captain of his crew, and the Bennett medal was pinned on his coat on the next parade day. — JACOB A. RISS.

#### Exercise 76

1. CLASS EXERCISE: How many paragraphs are there in the story in Section 47? What part of the story does each paragraph tell? How is the interest of the reader aroused in the first paragraph? What details appeal to the ear? To the eye? What emotion is aroused by the slow progress of the firemen up the wall? What effect upon the story has the last clause in the first paragraph? How does the third paragraph affect you! Why do the people act as they do? What tense is used throughout this story? Is the movement in this story as rapid as the movement in the story of the race (Section 46)? Which of the two stories do you like the better? Why?

2. Now write the story of some rescue that you have witnessed or that somebody has told you. If you have no rescue to tell, write the story of any exciting incident or experience that you think of.

#### SECTION 48

##### Story from a Picture

I wonder if you have ever thought of the difference between a story and a picture, of what a writer can do that a painter cannot do, and of what a painter can do that a writer cannot do. Each of these artists has in mind certain thoughts which he seeks to convey to others; but while the writer seeks to convey his thoughts by

means of words that succeed each other in time, the painter seeks to convey his thoughts by means of color that must lie side by side in space. Because of this inherent difference between words and colors, because words succeed each other in time and colors must lie side by side in space, it happens that a writer can tell a story supremely well, since a story is a thing in which one event succeeds another just as one word succeeds another, while the painter can merely present a single instant of time in a story and suggest more or less vaguely what goes before and after. On the other hand, the painter can present to the eye supremely well objects that stand side by side in space at any given instant of time, while the writer can merely suggest more or less vaguely how these objects look and where they stand. Where the writer is strongest, therefore, the painter is weakest, and where the writer is weakest, the painter is strongest.

Let me illustrate this distinction. You have often heard the saying, sometimes to your own discomfort perhaps, "He who laughs last, laughs best." Study for a moment the first of the two pictures that Rosenthal has made to illuminate this familiar saying (Figure 7). A moment's thought will convince you that no writer could make you see as vividly as the painter makes you see the various objects in this picture,—the two boys and the dog leaping for the platter, the frown in the face of the one boy and the laugh in the face of the other, their dress, the loaves of bread, the basket, the pitcher, the wall with its clinging vine, the half-open door, and the steps. Could any words, to take a single detail, make you see as vividly as the painter makes you see the leather apron on the boy in the foreground,—its shape, its texture, its folds, and the like?

No words, in short, could present to your eye this single instant of time as vividly as the picture presents it. But words, on the contrary, could tell you much that the picture cannot tell you, — who the boys are, just where they are going, who sent them, what they say, and all that goes before and after the single instant of time in which the painter has caught the scene. All the painter can do, beyond suggesting these things somewhat vaguely, is to make another picture, and this he has in the present case done ; but the second picture, in its turn, can present merely another instant of time in the same manner as the first. Indeed, were the painter to add a score or more of pictures, he would still be unable to suggest the story at all as well as the writer can tell it.

#### Exercise 77

Write the story suggested by Rosenthal's *He Who Laughs Last, Laughs Best* (Figures 7 and 8), or by Hum-borg's *A Bad Place for Eggs* (Figure 9). Try to get as much laughter into your story as there is in the pictures.

#### Exercise 78

1. STORY FROM A BOOK : For subjects see Exercises 67, 70.

2. STORY FROM A PLAY : Tell the story from some scene or act in one of Shakespeare's plays. The following plays are suitable for assignments : *As You Like It* ; *Hamlet* ; *Julius Cæsar* ; *King Lear* ; *Macbeth* ; *Merchant of Venice* ; *Midsummer Night's Dream* ; *Tempest* ; *Twelfth Night* ; the plays concerned with English history.

## SECTION 49

## Story Showing Character

## A GENEROUS DEED

It was this very morning that Garrone let us know what he is like. When I entered the school a little late, because the mistress of the upper first had stopped me to inquire at what hour she could find me at home, the master had not yet arrived, and three or four boys were tormenting poor Crossi, the one with the red hair, who has a dead arm, and whose mother sells vegetables. They were poking him with rulers, hitting him in the face with chestnut shells, and were making him out to be a cripple and a monster, by mimicking him with his arm hanging from his neck. And he, alone on the end of the bench, and quite pale, began to be affected by it, gazing now at one and now at another with beseeching eyes, that they might leave him in peace. But the others mocked him worse than ever, and he began to tremble and to turn crimson with rage. All at once, Franti, the boy with the repulsive face, sprang upon a bench and pretending that he was carrying a basket on each arm, he aped the mother of Crossi, when she used to come to wait for her son at the door, for she is ill now. Many began to laugh loudly. Then Crossi, with his head, and seizing an inkstand, he hurled it at the other's head with all his strength; but Franti dodged, and the inkstand struck the master, who entered at the moment, full in the breast.

All flew to their places and became silent with terror.

The master, quite pale, went to his table and said in a constrained voice:—

"Who did it?"

No one replied.

The master cried out once more, raising his voice still louder,

"Who is it?"

Then Garrone, moved to pity for poor Crossi, rose and said resolutely, "It was I."

The master looked at him, looked at the stupefied scholar and said in a tranquil voice, "It was not you."

■



And, after a moment: "The culprit shall not be punished. Let him rise!"

Crossi rose and said weeping, "They were striking me and insulting me, and I lost my head and threw it."

"Sit down," said the master. "Let those who provoked him rise."

Four rose and hung their heads.

"You," said the master, "have insulted a companion who had given you no provocation; you have scoffed at an unfortunate lad; you have struck a weak person who could not defend himself. You have committed one of the basest, the most shameful acts with which a human creature can stain himself. Cowards!"

Having said this, he came down among the benches, put his hand under Garrone's chin, as the latter stood with drooping head, and, having made him raise it, he looked him straight in the eye and said to him, "You are a noble soul."

Garrone profited by the occasion to murmur some words, I know not what, in the ear of the master; and he, turning towards the four culprits, said abruptly, "I forgive you." — EDMONDO DE AMICIS, *Cuore*.

#### Exercise 79

1. CLASS EXERCISE: This story, as might be guessed from names and other details, is taken from an Italian schoolboy's journal. How does the first sentence give the key to the story? What does the second sentence do? What is the effect of the details in this sentence about Crossi? Point out each detail ("quite pale," etc.) that shows the effect upon Crossi of the boys' mockery. What was it that finally made Crossi "lose his head"? What trait of character does this show? Was it right to throw the inkstand? Suppose "and became" were omitted from the sentence that follows the first paragraph, and a comma were placed after "places." Would the effect be better? Why? Point out each detail that suggests the character of the master. How is his self-control shown? His good judgment? His kindness of

heart? Was it wrong for Garrone to say, "It was I"? How did the master know that Garrone did not throw the inkstand? What details show the character of the four tormentors? How much of meanness and how much of mischief (thoughtlessness, perhaps) was there in their doings? Was the master's rebuke too severe? Why did Crossi keep silence so long? What lesson does the story teach?

2. You have seen a boy, or a girl, do something that made you like him. Tell the story to the class, and then write it.

\* 3. You have seen a boy, or a girl, do something that made you dislike him. Tell, and then write, the story, using—if you think best—a fictitious name and place.

4. You once saw, you may imagine, a large Newfoundland dog standing near a pump, looking longingly at the pump and sniffing about the spout. A little girl, coming home from school, stopped to pump him a drink of cool water. Think how the dog probably showed his thanks, what the little girl probably did before she left him, and then tell, and write, the story.

5. Two boys were throwing sticks into the surf for the dog Trixy to fetch out. Finally, trembling with cold and fatigue, and almost exhausted, the dog dragged the last stick up the sand and laid it at his little master's feet. Supposing, now, that the little master was kind of heart, and that the other boy was cruel, try to imagine what was said and done before Trixy disappeared under the water to be carried by the strong current out to sea. Tell, and then write, the whole story. Give the exact words of each speech, and do not overwork the word "said."

6. Read the two little stories below, and then write the story of some act of courtesy that you have yourself witnessed:—

#### THE ACT OF A GENTLEMAN

My grandfather came to see my mother once at about this time and visited the mills. When he had entered our room and looked around for a moment, he took off his hat and made a low bow to the girls, first toward the right, and then toward the left. . . . We had never seen anybody bow to a room full of mill girls in that polite way, and soon one of the family afterwards asked him why he did so. He looked a little surprised at the question, but answered promptly and with dignity, "I always take off my hat to ladies."—*LUCY LARCOM, A New England Girlhood.*

As I went down stairs soon after, I saw something I liked. The flights are very long in this tall house, and as I stood waiting at the head of the third for a little servant-girl to climb slowly up, I saw a gentleman come along behind her, take the heavy hod of coal out of her hand, carry it all the way up, put it down at the door near by, and walk away, saying, with a kind nod and a foreign accent:—

"It goes better so. The little back is too young for such a weight."

Wasn't it good of him? I like such things, for, as father says, trifles show character. — *LOUISA M. ALCOTT, Little Women* (adapted).

7. Write the story of an act of moral heroism, — an act done in spite of sneers and jeers and because the doer knew it to be right.

8. Tell the class, and then write, exactly what you saw or heard a boy or a girl do or say on one of the following occasions:—

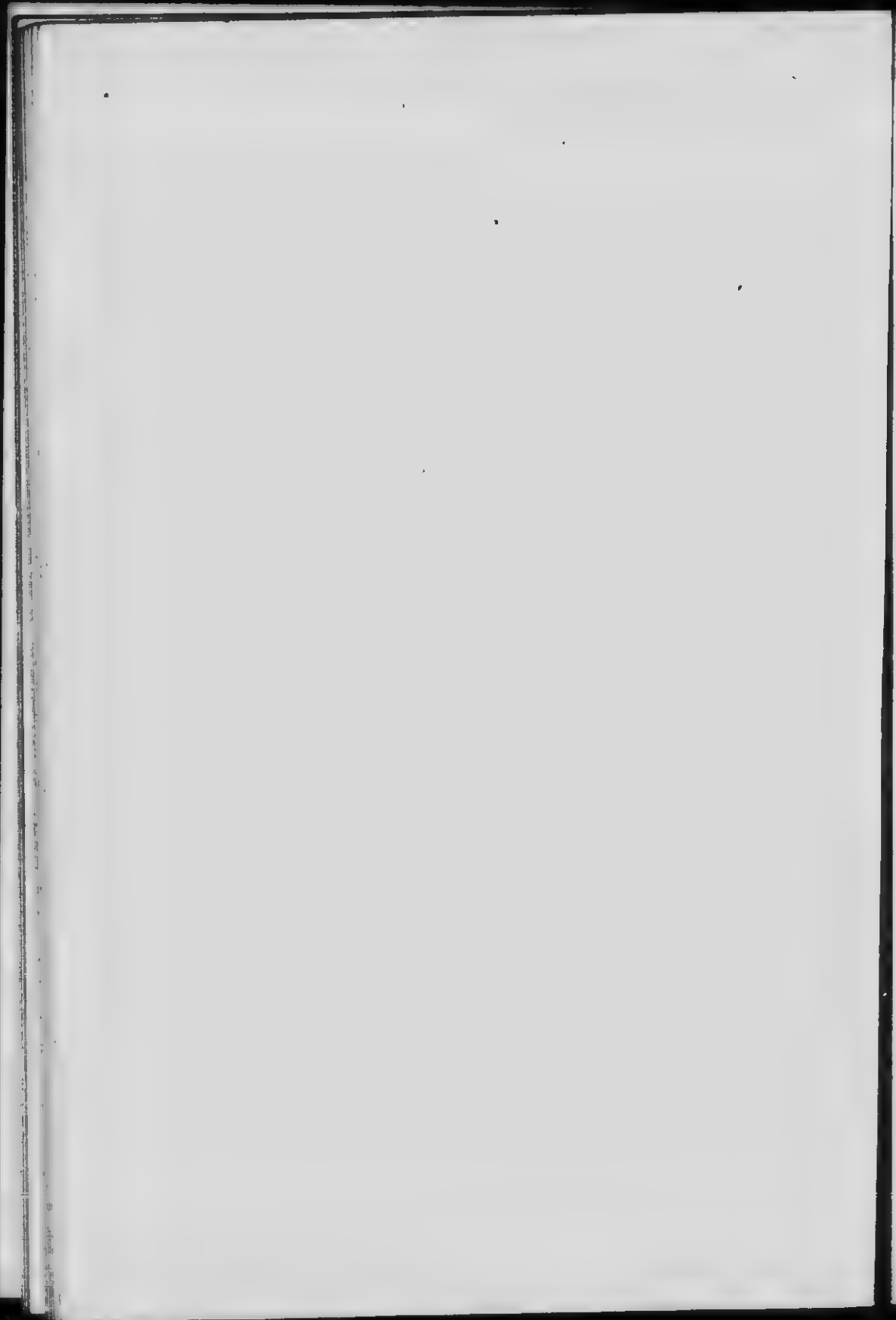
1. When given a present.
2. When refused permission to go somewhere.
3. When refused permission to do something.
4. When rebuked by a parent.
5. When rebuked by a stranger.



FIGURE 12



FIGURE 13



6. When told to do something unpleasant.
7. When told to do something requiring self-sacrifice.
8. When beaten at a game.
- . When delayed by a trifle.
10. When afflicted with toothache.

Add to this list if you like. Make your story suggest character.

### SECTION 50

#### Story with Conversation

##### A MATTER OF WORDS

He had brought himself to public scorn for lack of a word. What word? they asked testily, but even now he could not tell. He had wanted a Scotch word that would signify how many people were in church, and it was on the tip of his tongue but would come no farther. Puckle was nearly the word, but it did not mean so many people as he meant. The hour had gone by just like winking; he had forgotten all about time while searching his mind for the word.

"You little tattie doolie," Cathro roared, "were there not a dozen words to wile from if you had an ill-will to puckle? What ailed you at manzy, or—"

"I thought of manzy," replied Tommy, woefully, for he was ashamed of himself, "but—but a manzy's a swarm. It would mean that the folk in the kirk were buzzing thegither like bees, instead of sitting still."

"Even if it does mean that," said Mr. Duthie, with impatience, "what was the need of being so particular? Surely the art of essay-writing consists in using the first word that comes and hurrying on."

"That's how I did," said the proud McLaughlin, who is now leader of a party in the church, and a figure in Edinburgh during the month of May.

"I see," interposed Mr. Gloag, "that McLaughlin speaks of there being a mask of people in the church. Mask is a fine Scotch word."

"Admirable," assented Mr. Dishart.

"I thought of mask," whimpered Tommy, "but that would mean the kirk was crammed, and I just meant it to be middling full."

"Flow would have done," suggested Mr. Lorimer.

"Flow's but a handful," said Tommy.

"Curran, then, you jackanapes!"

"Curran's no enough."

Mr. Lorimer flung up his hands in despair.

"I wanted something between curran and mask," said Tommy, dogged, yet almost at the crying.

Mr. Ogilvy, who had been hiding his admiration with difficulty, spread a net for him. "You said you wanted a word that meant middling full. Well, why did you not say middling full—or fell mask?"

"Yes, why not?" demanded the ministers, unconsciously caught in the net.

"I wanted one word," replied Tommy, unconsciously avoiding it.

"You jewel!" muttered Mr. Ogilvy under his breath, but Mr. Cathro would have banged the boy's head had not the ministers interfered.

"It is so easy, too, to find the right word," said Mr. Gloag.

"It's no; it's as difficult as to hit a squirrel," cried Tommy, and again Mr. Ogilvy nodded approval.

But the ministers were only pained.

"The lad is merely a numskull," said Mr. Dishart, kindly.

"And no teacher could have turned him into anything else," said Mr. Duthie.

"And so, Cathro, you need not feel sore over your defeat," added Mr. Gloag; but nevertheless Cathro took Tommy by the neck and ran him out of the parish school of Thrums.

And then an odd thing happened. As they were preparing to leave the school, the door opened a little and there appeared in the aperture the face of Tommy, tear-stained, but excited. "I ken the word now," he cried, "it came to me a' at once; it is hantle!"—J. M. BARRIE, *Sentimental Tommy* (adapted).<sup>1</sup>

<sup>1</sup> The prize for which Tommy and McLaughlin were contending was a scholarship at the university of Edinburgh. At the end of two hours, the time allotted for the writing of the essay on which the prize was to be awarded, McLaughlin handed in a complete production, while Tommy had stuck fast in the middle of his second page—for want of the one word, "hantle."

## Exercise 80

1. CLASS EXERCISE: There was some conversation in the story in Section 49; the story in Section 50 is made up almost wholly of conversation. "What is the use of a book without pictures or conversations?" was Alice of Wonderland's way of judging a book. Why does conversation or dialogue add so much to the interest of a book? Does the conversation in this story tell you what kind of people are talking? What does it tell you about Tommy? About his rival, McLaughlin? About Mr. Ogilvy? How does Mr. Ogilvy differ from the ministers? How much of the story itself do you learn from the conversation? Point out the "said" words — the words used instead of "said" to show the speaker. Note how words ("woefully"), phrases ("with impatience"), and clauses ("for he was ashamed of himself") are inserted to help along the story and to suggest little actions or traits of character. How is each speech punctuated? How is each speech paragraphed?

2. What can you tell, from the following conversation, about the \_\_\_\_\_, Tom and Philip?

## A LESSON IN DRAWING

Tom suddenly walked across the hearth, and looked over Philip's paper.

"Why, that's a donkey with panniers — and a spaniel, and partridges in the corn!" he exclaimed, his tongue being completely loosed by surprise and admiration. "O my buttons! I wish I could draw like that. I'm to learn drawing this half — I wonder if I shall learn to make dogs and donkeys?"

"Oh, you can do them without learning," said Philip; "I never learned drawing!"



"Never learned?" said Tom in amazement. "Why, when I make dogs and horses, and those things, the heads and the legs won't come right; though I can see how they ought to be very well. I can make houses and all sorts of chimneys — chimneys going all down the wall, and windows in the roof, and all that. But I dare say I could do dogs and horses if I was to try more," he added, reflecting that Philip might falsely suppose that he was going to "knock under," if he were too frank about the imperfection of his accomplishments.

"Oh, yes," said Philip, "it's very easy. You've only to look well at things, and draw them over and over again. What you do wrong once, you can alter the next time." — GEORGE ELIOT, *The Mill on the Floss*.

8. What does this bit of dialogue tell you about the detective, Sherlock Holmes? About Mr. Trevor? Are "said" words used with all the speeches? When, then, may they be omitted?

#### SHERLOCK HOLMES AND MR. TREVOR

"You have a very handsome stick," I answered. "By the inscription I observed that you had not had it more than a year. But you have taken some pains to bore the head of it and pour melted lead into the hole so as to make it a formidable weapon. I argued that you would not take such precautions unless you had some danger to fear."

"Anything else?" he asked, smiling.

"You have boxed a good deal in your youth."

"Right again. How did you know it? Is my nose knocked a little out of the straight?"

"No," said I. "It is your ears. They have the peculiar flattening and thickening which marks the boxing man."

"Anything else?"

"You have done a good deal of digging by your callosities."

"Made all my money at the gold fields."

"You have been in New Zealand."

"Right again."

"You have visited Japan."

"Quite true."

"And you have been most intimately associated with some one whose initials were J. A., and whom you were afterwards eager to entirely forget."

Mr. Trevor stood slowly up, fixed his large blue eyes upon me with a strange wild stare, and then pitched forward, with his face among the nut-shells which strewed the cloth, in a dead faint. — A. CONAN DOYLE, *The "Gloria Scott."*

5. Pinkey Perkins is asked some embarrassing questions by his father. Answer the questions for him as best you can, and complete the story by presenting his side of the case as strongly as Pinkey himself did.

#### PINKEY PERKINS IN TROUBLE

Mr. Perkins quietly promised that he would "settle with the young man," and the teacher departed. On being told that Pinkey was in the woodshed, the thought flashed through his mind that Pinkey had been very considerate to go there and wait. He had heard sawing going on, but had not connected Pinkey with it in any way, so he was not prepared for the sight that met his eyes. Apparently oblivious to all about him, intent on a large stick of hard wood, was Pinkey, hatless, coatless, red-faced, and perspiring. He was sawing away as if the fate of the nation depended upon his efforts.

But Pinkey knew just when his father left the house, and the purpose for which he left it. It was not the fate of the nation that concerned Pinkey. It was his own.

"Pinkerton!"

That settled it. His wood-sawing had all been for naught. That word had just the right inflection and emphasis to shatter all his hopes.

Pinkey started and looked up with feigned surprise at seeing his father at the door.

"Pinkerton, did you read a 'five-cent library' in school to-day, behind your geography?" demanded the father.

" . . .," replied Pinkey.

"Where did you get it?"

" . . ."

"What did you give for it?"

" . . . ."

"Did you make your pencil squeak to annoy the teacher when you were kept in?"

" . . . .," replied the laconic Pinkey.

"Why did you run out of the schoolhouse?"

" . . . .," declared Pinkey.

"Did you squeak it on purpose after she told you not to?"

" . . . .," asserted Pinkey, emphatically.

Mr. Perkins knew that Pinkey, though a mischievous boy, could always be depended upon to tell the truth.

"Why didn't you go back when she called after you?"

" . . . ."

"Didn't you know you would be found out and would be whipped at home?"

" . . . ."

"Tell me all that happened this afternoon in school after your teacher found you reading the story."

Pinkey imagined he detected a favorable tone in his father's voice, and decided that he could not suffer from presenting his side of the case "good and strong." So, mopping his brow with the back of his wrist, he told . . . — CAPTAIN HAROLD HAMMOND, *Pinkey Perkins: Just a Boy*.

5. Write a conversation between two persons. To give the talk some point, you may find it well to make it end with some act or some resolution. The conversation may be between —

1. Two boys, one of whom is trying to persuade the other to leave his work and go fishing.
2. Two boys who are having a dispute over a game of marbles.
3. Two girls who are talking about last night's party.
4. A teacher and a pupil who frequently fails in recitations.
5. A mother and her little daughter who wishes to play before she studies her next day's lessons.
6. A father and his son, after the latter has thrashed the school bully.
7. Two boys who witnessed the fight.
8. A boy and a girl who are talking about a recent examination.

## CHAPTER IX

### DESCRIPTION FROM MODELS

#### SECTION 51

#### Things in Making

#### MANENKO'S PLAYHOUSE

Who is this little girl sitting on the sand bank in the broad valley where a few months ago a swift river ran? Let us see what she is doing, and then perhaps you will know who she is. She has brought a bundle of tall reeds from the bank, and laid them beside her; and notice how, with her flat palm, she smooths a broad place on the sand, and begins to drive in the reeds like posts close together, and in a circle. Isn't it going to be a little garden, with a fence all round it? Watch a minute longer: she is plastering her wall with damp clay; and while that dries, she has carefully measured off a bundle of broad, stiff leaves, tied them firmly together at one end, and with her strong fingers pulled them wide apart at the other so that they look like an open umbrella. Do you know what that is for? It is a roof, to be sure. And now she puts it carefully on top of the circular wall, and then she has a pretty little round house with a pointed roof; and you notice she left a doorway in the first place.

"Why, it is Manenko!" says Dossie.

Yes, it is Manenko the little dark girl who lived in the sunshine. She is building a playhouse for herself; and you might build one like it next summer, I think, if you should try. — JANE ANDREWS, *Each and All*.

#### THE ONE-NIGHT STAND

Like a shop foreman, who knows exactly where each tool is, and where the raw material is stored, John went without hesitation to a bunch of second growth in a near-by windfall and chose and cut two birch saplings whose main crotches were about six feet from the

ground. He quickly cut and trimmed an armful of poles of various sizes, which Hardy helped to carry in. He planted the birch saplings in the duff, four feet apart, and drove them until the crotches were only four feet high. A short crossbar was put in the crotches, and the façade was complete. Two strong poles, eight feet long, sloped from each crotch downward and backward, parallel to each other, to where they were embedded in the duff. A few poles were laid on this wedge-shaped frame to support the sheets of bark that were put on it. A sheet of bark was braced to each side and partly supported by a few armfuls of moss which were packed against them, and the one-night stand was complete. It was made by a man with an axe. — W. H. BOARDMAN, *The Lovers of the Woods*.

#### ERMINE TRAPS

These [ermine] traps are made in the following manner: A string is attached to a loop long enough for the head of the animal to pass through. The string is fastened to a branch, which is bent down above the place where meat is deposited, some distance back of the loop. The ermine approaches, and in trying to reach the meat pushes his head through the loop and pulls the string up, and the loop tightens round the neck and strangles the animal in the air. — PAUL DU CHAILLU, *The Land of the Long Night*.

#### A SLEEPING SACK

This child of my invention was nearly six feet square, exclusive of two triangular flaps to serve as a pillow by night and as the top and bottom of the sack by day.<sup>1</sup> I call it "the sack," but it was never a sack by more than courtesy: only a sort of long roll or sausage, green waterproof cart-cloth without and blue sheep's fur within. It was commodious as a valise, warm and dry for a bed. There was luxurious turning-room for one; and at a pinch the thing might serve for two. I could bury myself in it up to the neck; for my head I trusted to a fur cap, with a hood to fold down over my ears and a band to pass under my nose like a respirator; and in case of heavy rain I proposed to make myself a little tent, or tentlet, with a waterproof coat, three stones, and a tent branch. — STEVENSON, *Travels with a Donkey*.

<sup>1</sup> Most sleeping bags are seven feet long by about three wide.

## A GROUND TREE-HUT

[An Explanation]

A good stout tree is selected for the central support of the hut, and to it the roof-timbers are made fast. The hut can be made of any size, but for five or six boys it should measure 10 feet with each of the eight sides 4 feet wide. Lay out a perfect octagon with each of the angles an equal distance from the tree trunk, and drive a stake to indicate each angle or corner. Dig a hole two feet deep, and embed a 2 by 4 joist at each of the eight points, having them project, say, 6½ feet from the ground; and with 2 by 3 inch timbers connect the tops of the posts and the angles with the tree, letting the top horizontal timbers project 1 inch beyond the posts. The highest point of the slanting roof-joists may be 9 feet from the ground. Six inches up from the ground, nail a row of one inch boards 6 inches wide around the posts, and midway between these and the top line run another line of boards, but putting on where the door will be hung. The bottom of the hut should be floored over, and to do this embed short timbers in the ground, on which cross timbers will rest so that the tops of them will be on a level with the top edge of lower line of timbers connecting the eight uprights. Where the middle line of timbers are attached to the uprights, each upright is cut away with saw and chisel, so that the horizontal pieces will lap snugly against the wood. In joining use steel wire nails.

The roof and sides are of 4 or 6 inch matched boards driven together well, after being left in the sun for a day or two to dry out thoroughly, so that they will not shrink or warp. Use three or four simple sashes for windows, and make an ordinary batten door. The boards forming the roof should be laid across from timber to timber, and not from the sides of the hut to the tree; and, to make a tight watershed, tar paper is to be laid on and tacked down, and afterward painted. Where the roof joins the tree, a collar can be made of the tar paper and tightly bound to the trunk with stout cord, the whole to be painted with the other roof-covering. A circular table may be built around the tree and fixed benches or other furniture and sitting may be used at the boys' pleasure. — JOSEPH H. ADAMS, *The Practical Boy* (adapted).

## Exercise 51

1. CLASS EXERCISE:<sup>1</sup> The selections in Section 51 are not examples of pure description. The first two selections show how a thing may be described by means of narration. Have one of the pupils read to the class Homer's description of Achilles' shield, the classic example of this kind of description (*The Iliad*, xviii, 601 — Bryant's translation). The same method is used in Schiller's *Song of the Bell*, and in Longfellow's *The Building of the Ship*; also in *Robinson Crusoe* (see especially Crusoe's account of how he made his umbrella and his pottery). The third and fourth selections are examples of explanatory description. The fifth selection is more of an explanation than a description, the purpose being to give explicit directions for the making of a ground tree-hut.

Point out the order of the details in the first two selections. How does this order compare with the order in pure narration? Why are the directions in the fifth selection so explicit?

2. By means of narration, and using the first or the second selection in Section 51 as a model, write a description of how something is made. Perhaps you had better use the past tense and the third person (as in the second selection), and tell how some one else (a fictitious person will do) made the thing you describe. The thing may be —

- |                              |                           |
|------------------------------|---------------------------|
| 1. A coasting sleigh.        | 5. A forest "shanty."     |
| 2. A work bench.             | 6. A brush lean-to.       |
| 3. A rabbit hutch.           | 7. A brush tent.          |
| 4. A "rough and ready" boat. | 8. A raft that will sail. |

<sup>1</sup> TO THE TEACHER: If it seems best at this stage to distinguish between the four kinds of writing, Section 59 may be assigned for study.

- |  |                            |
|--|----------------------------|
| 9. A rabbit trap.                        | 20. A piece of fancy work. |
| 10. A tailless kite.                     | 21. A work-box.            |
| 11. A box bookcase.                      | 22. A May-basket.          |
| 12. A dam and water-wheel.               | 23. A grab-bag.            |
| 13. Camp biscuits.                       | 24. A tennis court.        |
| 14. Parallel bars (for attic gymnasium). | 25. A gift for Christmas.  |
| 15. Snow-shoes, skis, or stilts.         | 26. A cardboard fan.       |
| 16. A loaf of bread.                     | 27. Peanut candy.          |
| 17. A brick of ice-cream.                | 28. Butter-scotch.         |
| 18. A music roll.                        | 29. Popcorn balls.         |
| 19. A picture frame.                     | 30. "Fudge."               |
|  | 31. Plum-pudding.          |

8. Select one of the subjects in 2, — one that requires explicit directions for making, — and, using the fifth selection in Section 51 as a model, write a careful explanation of how to make it. Illustrate your explanation with one or more diagrams.

## SECTION 52

## Things in Motion

THE BOATMEN<sup>1</sup>

Far up the lengthened lake were spied  
 Four darkening specks upon the tide,  
 That, slow enlarging on the view,  
 Four manned and masted barges grew,  
 And, bearing downwards from Glengyle,  
 Steered full upon the lonely isle;  
 The point of Briancholl they passed,  
 And, to the windward as they cast,  
 Against the sun they gave to shine

<sup>1</sup> *Glengyle*, a valley at the north end of Loch Katrine; *Briancholl*, a promontory on the northern shore of the lake; *tartans*, checkered woollen much worn in Scotland; *brave*, fine, beautiful; *chanters*, the pipes of the bagpipes, from which long ribbons flow.



The bold Sir Roderick's bannered Pine.  
 Nearer and nearer as they bear,  
 Spears, pikes, and axes flash in air.  
 Now might you see the tartans brave,  
 And plaids and plumage dance and wave:  
 Now see the bonnets sink and rise,  
 As his tough oar the rower plies;  
 See, flashing at each sturdy stroke,  
 The wave ascending into smoke;  
 See the proud pipers on the bow,  
 And mark the gaudy streamers flow  
 From their loud chanters down, and sweep  
 The furrowed bosom of the deep,  
 As, rushing through the lake amain,  
 They plied the ancient Highland strain.

— SCOTT, *The Lady of the Lake*.

#### THE TRAIN

Hark!  
 It comes!  
 It hums!  
 With ear to ground  
 I catch the sound,  
 The warning courier-roar  
 That runs along before.  
 The pulsing, struggling, now is clearer!  
 The hillsides echo "Nearer, nearer,"  
 Till like a drove of rushing, frightened cattle,  
 With dust and wind and clang and shriek and rattle,  
 Passes the cyclops of the train!  
 I see a fair face at a pane,—  
 Like a piano-string  
 The rails, unburdened, sing;  
 The white smoke flies  
 Up to the skies;  
 The sound  
 Is drowned—  
 Hark!

—C. H. CRANDALL.

## THE PONY RIDER

We had a consuming desire, from the beginning, to see a pony rider, but somehow or other all that passed us and all that met us managed to streak by in the night, and so we heard only a whiz and a hail, and the swift phantom of the desert was gone before we could get our heads out of the windows. But now we were expecting one along every moment, and would see him in broad daylight. Presently the driver exclaims:—

“Here he comes!”

Every neck is stretched further, and every eye strained wider. Away across the endless dead level of the prairie a black speck appears against the sky, and it is plain that it moves. Well, I should think so! In a second or two it becomes a horse and rider, rising and falling, rising and falling—sweeping toward us nearer and nearer—growing more and more distinct, more and more sharply defined—nearer and still nearer, and the flutter of the hoofs comes faintly to the ear; another instant a whoop and a hurrah from all of us, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like a belated fragment of a storm!

## Exercise 82

1. CLASS EXERCISE: Make an outline of each selection in Section 52, and study the order of the details. Note how, from a point in the distance, the object described grows in minuteness of detail as it approaches the observer. Read *The Lady of the Lake*, canto ii, ll. 323–330, 355–398, for a description of approaching sound—the playing of the pibroch.

2. Now that you have studied the selections in Section 52, write a prose description of an approaching object. First, however, station yourself at some point from which you may watch the object as it approaches, and take notes of such details as you think you can use in your description. The selections you have studied will suggest what you are to look for. The object may be (1) a train, (2)

a horse and rider, (3) a wagon, (4) a boat or a ship, (5) a boy on a bicycle, (6) some one walking, (7) an automobile, (8) a trolley-car, (9) a rain cloud, (10) a flock of geese flying over, or anything of the sort you care to write about.

3. Describe the same object as it recedes into the distance.

4. Approach some object yourself, and describe it as it unfolds itself to your vision. The object may be (1) a church with spire, (2) a farmhouse on the prairie, (3) a town in a valley, (4) a farmer at work in a field, (5) a group of children playing, (6) an object far down a straight road, (7) a body of water partly hidden from view, either by hills or a wood, etc.

### SECTION 53

#### Pictures and Portraits

##### BASTIEN-LEPAGE's *The Hay Harvest*

It is noon. The June sun throws its heavy beams over the mown meadows. The ground rises slowly to a boundless horizon, where a tree emerges here and there, standing motionless against the brilliant sky. The gray and green of these great plains—it is as if the weariness of many toilsome miles rose out of them—weighs heavily upon one, and creates a sense of forsaken loneliness. Only two beings, a pair of day laborers, break the wide level scorched by a quivering, continual blaze of light. They have had their midday meal, and the basket is lying near them upon the ground. The man has now lain down to sleep upon a heap of hay, with his hat tilted over his eyes. But the woman sits dreaming, tired with the long hours of work, dazzled with the glare of the sun, and overpowered by the odor of the hay and the sultriness of noon. She does not know the drift of her thought; nature is working upon her, and she has feelings which she scarcely understands herself. She is sunburnt and ugly, and her head is square and heavy, and yet there lies a world of sublime and mystical poetry in her dull, dreamy eyes, gazing into a mysterious horizon.

—RICHARD MUTHÉ, *History of Modern Painting*.

MILLET's *The Sower*

Millet's *Sower* recalls the impression made on us by the first pages of George Sand's *Mare au Diable*, which deal with labor and rustic toil. Night is coming on, spreading its gray wings over the brown earth; the sower walks with a rhythmic step, casting the grain into the furrow; he is followed by a cloud of picking birds; dark rags cover him; his head is covered by a curious kind of cap; he is bony, swarthy, and spare under this livery of poverty; yet it is life itself which he dispenses with his large hand and his superb gesture, — he, who has nothing, plants in the earth what shall one day be bread. On the other side of the slope a yoke of oxen — strong and gentle companions of man — stand in a last ray of sunlight at the end of the furrow, whose reward will one day be the shambles. This glimmer of sunset is the only light in the picture, bathed in sombre shadow and presenting to the eye newly ploughed black earth under a cloudy sky. . . . There is something grand in this man with his violent gesture, his proudly rugged outlines, which seem to be painted with the earth which he is planting. — THÉOPHILE GAUTIER.

## MY GRANDMOTHER'S PORTRAIT

We have no family portraits, Prue and I; only a portrait of my grandmother hangs upon our parlor wall. It was taken nearly a century ago, and represents the venerable lady, whom I remember in my childhood in spectacles and comely cap, as a young and blooming girl. She is sitting upon an old-fashioned sofa, by the side of a prim aunt of hers, and with her back to the open window. Her costume is quaint but handsome. It is a cream-colored dress made high in the throat, ruffled round the neck and over the bosom and shoulders, and the sleeves are tight, tighter than any of our coat sleeves, and also ruffled at the wrist. Around the plump and rosy neck hangs a necklace of large ebony beads. There are two curls upon the forehead, and the rest of the hair flows away in ringlets down the neck. The hands hold an open book; the eyes look up from it with tranquil sweetness, and through the open window behind you see a quiet landscape — a hill, a tree, the glimpse of a river, and a few peaceful summer clouds. — GEORGE WILLIAM CURTIS, *Prue and I* (abridged).

## Exercise 83

1. CLASS EXERCISE: Study the first two selections in Section 53 in connection with the pictures described. Small copies of the latter may be bought for a cent or so each, and each pupil should have before him a small copy of the picture he is studying, provided a large copy of the picture cannot be obtained to hang in the schoolroom where all can see it. Make outlines of the selections, and observe how the details of each picture are brought into the description, and how the emphasis is placed upon the central figure or figures.

2. Taking as your model one of the first two selections in Section 53, write a description of Rivière's *Persepolis*, (Figure 15).

HELPS TO STUDY: Find out something about the city of Persepolis, and especially about the palaces that stood a few miles outside the city. What details in the picture tell of former splendor? Of present desolation? What are the lions doing? Lying in wait for prey? Fleeing from danger? In hiding? Or what? How does their very presence suggest desolation? See *Isaiah*, *xiii*, 21-22; *xxxiv*, 11, 13-15.

They say the Lion and the Lizard keep  
The Courts were Jamshýd gloried and drank deep:  
And Bahráń, that great Hunter — the Wild Ass  
Stamps o'er his Head, but cannot break his Sleep.  
— *Rubáiyát of Omar Khayyám* (Fitzgerald's translation, second edition).

3. Taking as your model the last selection in Section 53, of which you have doubtless made an outline, describe Reynolds's *Penelope Boothby* (Figure 10) or Whistler's *Portrait of His Mother* (Figure 11). Or, if you choose, write a contrasting description of the two portraits,

taking one as the type of childhood and the other as the type of motherhood.

HELPS TO STUDY: "Reynolds, of all artists, painted children best — knew most of childhood, depicted its appearance in the truest and happiest spirit of comedy, entered into its changeful soul with the tenderest, heartiest sympathy, played with the playful, sighed with the sorrowful, and mastered all the craft of infancy." — STEPHENS. "In Reynolds's portraits we find that spirituality and naturalness which render them of the greatest interest to those who do not even care to inquire the name of the actual sitter. Who asks who Miss Penelope Boothby was? Sufficient is it that in her childish coquetry and arch simplicity she is the type of fresh young life in the eighteenth century, — charming, quaint, little Penelope Boothby." — PULLING.

"Here it is the tenderness and dignity of motherhood and the reverence that one feels for it: not the first blossoming of motherhood, as in Raphael's Madonnas, but the ripened form of it; what the man himself is conscious of owing to it and feeling for it; what the mother herself may feel as she looks back with travelling gaze along the path of hopes and fears, of joy and pain, that she has trodden. This miracle of Motherhood, most holy and lovely of all the many miracles of life, continually repeated in millions of experiences, Whistler has represented once for all in such a way that this picture will remain forever a type of it." — CAFFIN. *How to Study Pictures*, by Caffin, has an excellent description of the portrait, with a sympathetic appreciation of its worth.

## SECTION 54

### Persons

#### LORD TENNYSON

There were many Englishmen of great distinction there, and Tennyson was the most conspicuous among the guests. Tennyson's appearance was very striking and his figure might have been taken as a living illustration of romantic poetry. He was tall and stately, wore a great mass of thick, long hair — long hair was then still worn even

by men who did not affect originality; his frame was slightly stooping, his shoulders were bent as if with the weight of thought; there was something entirely out of the common and very commanding in his whole presence, and a stranger meeting him in whatever crowd would probably have assumed at once that he must be a literary king. — JUSTIN MCCARTHY, *Literary Portraits from the Sixties*.

#### SERJEANT SNUBBIN

Mr. Serjeant Snubbin was a lantern-faced, sallow-complexioned man, of about five-and-forty, or — as the novels say — he might be fifty. He had that dull-looking boiled eye which is so often to be seen in the heads of people who have applied themselves during many years to a weary and laborious course of study; and which would have been sufficient, without the additional eye-glass which dangled from a broad black riband round his neck, to warn a stranger that he was very near-sighted. His hair was thin and weak, which was partly attributable to his never having devoted much time to its arrangement, and partly to his having worn for five-and-twenty years the forensic wig which hung on a block beside him. The marks of hair powder on his coat collar, and the ill-washed and worse-tied white neckerchief round his throat, showed that he had not found leisure since he left the court to make any alteration in his dress; while the slovenly style of the remainder of his costume warranted the inference that his personal appearance would not have been very much improved if he had. Books of practice, heaps of papers, and open letters were scattered over the table, without any attempt at order or arrangement; the furniture of the room was old and rickety; the doors of the bookcase were rotting in their hinges; the dust flew out from the carpet in little clouds at every step; the blinds were yellow with age and dirt; and the state of everything in the room showed, with a clearness not to be mistaken, that Mr. Serjeant Snubbin was far too much occupied with his professional pursuits to take any great heed or regard of his personal comforts. — DICKENS, *Pickwick Papers*.

#### BETSEY TROTWOOD

My aunt was a tall, hard-featured lady, but by no means ill-looking. There was an inflexibility in her face, in her voice, in her gait and carriage, amply sufficient to account for the effect she had made upon

a gentle creature like my mother; but her features were rather handsome than otherwise, though unbending and austere. I particularly noticed that she had a very quick, bright eye. Her hair, which was gray, was arranged in two plain divisions, under what I believe would be called a mob-cap: I mean a cap, much more common then than now, with side-pieces fastening under the chin. Her dress was of a lavender colour, and perfectly neat; but scantily made, as if she desired to be as little encumbered as possible. I remember that I thought it, in form, more like a riding-habit with the superfluous skirt cut off, than anything else. She wore at her side a gentleman's gold watch, if I might judge from its size and make, with an appropriate chain and seals; she had some linen at her throat not unlike a shirt-collar, and things at her wrists like little shirt-wristbands.—  
DICKENS, *David Copperfield*.

#### Exercise 84

1. CLASS EXERCISE: The first selection in Section 54 describes a real person; the others, fictitious persons. Each description produces a general impression in the first sentence or so, and then strengthens and develops this first general impression by the added details that follow. What is the first general impression produced by each description? Name the details that follow, and note especially the details that describe the features of the face. How is character suggested in the second and the third descriptions? How, in the second description, do the details describing the room suggest the character of the occupant? Compare the description of Tennyson with his portrait in your school history, and point out whatever differences you may observe between the description and the portrait.
2. Find in some book a description of a real person. Bring it to the class with a portrait of the person described—if you can find one—and be prepared to point



out the order of the details in the description, as well as whatever differences you may observe between description and portrait.

3. Find in some book a description of a fictitious person. Bring it to the class, and study it as in 2. If the book contains a picture of the person described, compare description and picture, and note how the artist has interpreted the author's description.

4. Using as your model one of the selections in Section 54, describe some person you know. You may describe the face alone, or the whole figure, as the person is standing, sitting, or walking. Confine your description as faithfully to facts as you can, remembering that description is always primarily concerned with the actual look of things. Write such a description as would enable an artist to make a sketch of the person you describe. Draw freely from the following vocabulary : —

Figure: Lank, loose-jointed, fragile, gaunt, stooping, bent, decrepit, erect, stiff, sturdy, stalwart, robust, stout, portly, thick-set, massive, vigorous. Head: Large, small, round, flat. Hair and beard: Frowzy, tumbled, unkempt, dishevelled, glossy, coarse, bushy, stubby, shaggy, grizzled, black, gray, red, etc. Face: Round, full, oval, narrow, high cheek bones, sunken cheeks, square jaw, pallid, ruddy. Expression: Rueful, crafty, frank, bold, wistful, frightened, startled, keen, stolid. Forehead: High, broad, narrow, receding, prominent. Eyes: Laughing, startled, vacant, speaking, noticeable, twinkling, dreamy, flashing, sharp, shrewd, wistful, merry, keen, weary, sad, troubled, drooping, sleepy, heavy-lidded, black, brown, blue, etc. Nose: Roman, aquiline, shapely, broad, flat, thin, snub, sharp, hooked, beaklike. Voice: Musical, clear, ringing, high, low, rough, hoarse, rasping. Manner: Alert, jaunty, affable, brisk, sprightly, haughty, animated, demure, modest, reserved, dignified, hesitating, fascinating, pompous, pretentious, ostentatious, easy, familiar, honest, frank, fair, cold.

## SECTION 55

## Landscapes

## A SNOW SCENE

And, when the second morning shone,  
We looked upon a world unknown,  
On nothing we could call our own.  
Around the glistening wonder bent  
The blue walls of the firmament,  
No cloud above, no earth below, —  
A universe of sky and snow.  
The old familiar sights of ours  
Took marvellous shapes ; strange domes and towers  
Rose up where sty or corn-crib stood,  
Or garden-wall, or belt of wood ;  
A smooth white mound the brush-pile showed,  
A fenceless drift what once was road ;  
The bridle-post an old man sat  
With loose-flung coat and high cocked hat ;  
The well-curb had a Chinese roof ;  
And even the long sweep, high aloof,  
In its slant splendor, seemed to tell  
Of Pisa's leaning miracle.

— WHITTIER, *Snow-Bound*.

## THE VILLAGE OF GRAND-PRÉ

In the Acadian land, on the shores of the Basin of Minas,  
Distant, secluded, still, the little village of Grand-Pré  
Lay in the fruitful valley. Vast meadows stretched to the eastward,  
Giving the village its name, and pasture to flocks without number.  
Dikes, that the hands of the farmers had raised with labor incessant,  
Shut out the turbulent tides ; but at stated seasons the flood-gates  
Opened and welcomed the sea to wander at will o'er the meadows.  
West and south there were fields of flax, and orchards and cornfields

Spreading afar and unfenced o'er the plain; and away to the north-ward

Blomidon rose, and the forests old, and aloft on the mountains  
Sea-fogs pitched their tents, and mists from the mighty Atlantic  
Looked on the happy valley, but ne'er from their station descended.  
There, in the midst of its farms, reposed the Acadian village.

— LONGFELLOW, *Evangeline*.

### GLEN DOONE

#### I. FROM THE CLIFF ABOVE THE SIDE

The chine of highland, whereon we stood, curved to the right and left of us, keeping about the same elevation, and crowned with trees and brushwood. At about half a mile in front of us, but looking as if we could throw a stone to strike any man upon it, another crest just like our own bowed around to meet it; but failed by reason of two narrow clefts, of which we could only see the brink. One of these clefts was the Doone-gate, with a portcullis of rock above it, and the other was the chasm by which I had once made entrance. Betwixt them, where the hills fell back, as in a perfect oval, traversed by the winding water, lay a bright green valley, rimmed with sheer black rock, and seeming to have sunken bodily from the bleak rough heights above. It looked as if no frost could enter, neither winds go ruffling: only spring and hope and comfort breathe to one another. Even now the rays of sunshine dwelt and fell back on one another, whenever the clouds lifted; and the pale blue glimpse of the growing day seemed to find young encouragement.

#### II. FROM THE DOONE-GATE

For she stood at the head of a deep green valley, carved from out the mountains in a perfect oval, with a fence of sheer rock standing round it, eighty feet or a hundred high; from whose brink black wooded hills swept up to the skyline. By her side a little river glided out from under ground with a soft dark babble, unawares of daylight; then growing brighter, lapsed away, and fell into the valley. There, as it ran down the meadow, alders stood on either marge, and grass was blading out upon it, and yellow tufts of rushes gathered, looking at the hurry. But farther down, on either bank, were covered houses,

built of stone, square and roughly cornered, set as if the brook were meant to be the street between them. Only one room high they were, and not placed opposite each other, but in and out, as skittles are; only that the first of all, which proved to be the captain's, was a sort of double house, or rather, two houses joined together by a plank bridge over the river. — BLACKMORE, *Lorna Doone*.

### Exercise 85

1. CLASS EXERCISE: Read, with the selection from *Snow-Bound*, the first forty-six lines of the poem. Make a list of the details in the lines here quoted. Is the order such as preceding models have led you to expect? Make a list of the phrases made up of noun and adjective ("fenceless drift," "loose-flung coat," "Chinese roof," etc.), and select the phrase that by itself seems to give the most vivid mental picture. What detail is most happily described? Is it the well-curb ("The well-curb had a Chinese roof"), the brush-pile ("A smooth white mound the brush-pile showed"), or some other detail? Has the poet described what he saw from some one point of view, — some one window, say, — or has he moved from one window to another? How can you tell? Compare with this scene other snow scenes you have met with in poems or stories; e.g. Emerson's *The Snow Storm* (quoted in *Elements of English Composition*, p. 20), Bryant's *The First Snow Shower*, Lowell's *The Vision of Sir Launfal* (winter), Miss Mitford's *Our Village* (country in winter). Add thoughts from your own experience. Study in the same manner Longfellow's description. Read, if possible, the whole of the first section of *Evangeline*. Try to make a rough map of "the fruitful valley," locating in it the village of Grand-Pré.

In description of any kind the describer takes his stand

at some point, and tells what he sees from it, or he passes among the objects he wishes to describe, and taking his reader with him in imagination, describes them as he passes. This position, stationary or progressive, is called the point of view. If the point of view is stationary, the main thing is to keep from shifting it and introducing details that could not be seen from the point at which the describer places himself and his reader to look at the scene to be described. Observe the two points of view in the two descriptions of Glen Doone, and how the point of view affects the choice of details. What is the point of view in the first description? In the second? What details are mentioned in the second description that could not have been seen from the first point of view?

2. Describe some bit of landscape near your home. Visit two or three times the scene you intend to describe, and take notes of what you see, always from the same point of view. Select this view-point as carefully as if you were going to take a photograph of the scene, and mention in your description what you see from that point of view only. Indicate, in your first sentence, your point of view, and sketch the broad outlines of the scene, as Blackmore has done in his descriptions of Glen Doone. Then fill in such details as will be most helpful in enabling your readers to see the scene as you yourself see it.

1. Glimpse of pond or lake through trees.
2. Shaded nook where flowers grow.
3. Brook in ravine or valley.
4. Trees (oaks, pines, etc.) on hillside.
5. Hayfield, wheatfield, or cornfield.
6. Sheep feeding on hillside in early morning.
7. Cattle feeding in pasture or meadow.

8. Path around cliffs.
9. Path or road in woods.
10. Road by riverside.
11. Mountain road.
12. Valley road.
13. Bridge and river.
14. Ferry or portage scene.
15. Prairie scene.
16. Desert scene.
17. The seashore.
18. Haying scene.
19. Harvest scene.
20. Ploughed field.
21. Orchard view.
22. Pond and rushes.
23. Pond with boat or scow.
24. Marsh lands.
25. Clearing in wood.
26. Waterfall in forest.
27. Woods in October.
28. Brook in December.
29. Brook in March.

3. Describe the view from an upstairs window in your home. Describe first what is near, then what is farther off, etc.

4. Describe a scene from two different points of view, or from one point of view at two different times and under widely different conditions : as, before and after, or in midst of, a storm, in calm and in high wind, in light and in shadow, in sunlight and in moonlight, at sunrise and at noon, in sunshine and in mist or fog, at a distance and near at hand, alive with people and deserted by people, etc.

5. Describe Hobbema's *Avenue of Trees, Middleharnis* (Figure 5), or Constable's *The Valley Farm* (Figure 6).

## SECTION 56

## Trees, Plants, and Flowers

## THE AMERICAN ELM

The American elm — how shall I properly speak of its exceeding grace and beauty! In any landscape it introduces an element of distinction and elegance not given by any other tree. Looking across a field at a cluster of trees, there may be a doubt as to the identity of an oak, a chestnut, a maple, an ash, but no mistake can be made in regard to an elm — it stands alone in the simple elegance of its vaselike form, while its feathery branchlets, waving in the lightest breeze, add to the refined and classic effect. The elm is never rugged as is the oak, but it gives no impression of effeminacy or weakness. Its uprightness is forceful and strong, and its clean and shapely bole impresses the beholder as a joining of gently outcurving columns, ample in strength and of an elegance belonging to itself alone.

Like many other common trees, the American elm blooms almost unnoticed. When the silver maple bravely pushes out its hardy buds in earliest spring — or often in what might be called latest winter — the elm is ready, and the sudden swelling of the twigs, away above our heads in March or April, is not caused by the springing leaves, but is the flowering effort of this noble tree. The bloom sets curiously about the yet bare branches, and the little brownish yellow or reddish flowers are seemingly only a bunch of stamens. They do their work promptly, and the little flat fruits, or "samaras," are ripened and dropped before most of us realize that the spring is fully upon us. In summer those same arching branches are clothed and tipped with foliage of such elegance and delicacy as the form of the tree would seem to predicate. The leaf itself is ornate, its straight ribs making up a serrated and pointed oval form of the most interesting character. These leaves hang by slender stems, inviting the gentlest zephyr to start them to silging of comfort in days of summer heat. The elm is fully clothed down to the drooping tips of the branchlets with foliage, which, though deepest green above, reflects, under its dense shade, a soft light from the paler green of the lower side. The fully grown elm presents to the sun a darkly absorbent hue, and to the

passer-by who rests beneath its shade the most grateful and restful color in all the rainbow's palette.

It is difficult to say when the American elm is most worthy of admiration. But, after all, I think it is in winter when the tree is at its finest, for then stand forth most fully revealed the wonderful symmetry of its structure and the elegance of its lines. It has one advantage in its great size, which is well above the average, for it lifts its graceful head a hundred feet or more above the earth. The stem is usually clean and regular, and the branches spread out in closely symmetrical relation, so that, as seen against the cold sky of winter, leafless and bare, they seem all related parts of a most harmonious whole. Other great trees are notable for the general effect of strength or massiveness, individual branches departing much from the average line of the whole structure; but the American elm is regular in all its parts, as well as of general stateliness. — J. HORACE MCFARLAND, *Getting Acquainted with the Trees* (adapted).

#### THE TRAILING ARBUTUS

The trailing arbutus, known in botanies as *Epigaea repens*, is the earliest, sweetest, and most charming of our native flowers. It is an evergreen creeping plant, found mostly in mountainous regions, in ravines and on northern slopes. The leaves are deep green, from one to two inches long and about half as broad as long, borne on short petioles covered with brownish hairs. Each branch bears several of these leaves near its extremity, and then terminates in a crowded spikelike cluster of exquisite waxy flowers, varying in color from white to rich rose, and emitting a delicious, aromatic fragrance.

The flowers are tubular, the tube being half an inch in length and the expanded flower about half an inch across. They are enclosed in a membranous calyx of five pointed sepals, which are half as long as the tube, and these sepals are in turn embraced by three hairy, brownish bracts, somewhat broader and shorter than the sepals. The tube of the flower is wider at the base than above the sepals, and is densely set inside with long, silky, white hairs. It encloses entirely the pistil and ten stamens. The anthers are attached at one end, and borne upright; the seeds are small and numerous.

The buds are formed the previous season, and may be distinctly



noticed in the autumn. If the plants are lifted at that season and placed in a fernery kept in a cool room, as a partially heated bedroom, the buds will develop in February and yield their beauty and fragrance as freely as in their native haunts in spring. Left undisturbed where they grow, however, in the rich, sandy leaf-mould of a wooded northern slope, the buds are just ready to open on the approach of pleasant days, and may be found in perfection from the tenth of April till the first of May in the latitude of southern Pennsylvania. — *Ladies' Home Companion*.

### Exercise 86

1. CLASS EXERCISE: Does the first selection describe an individual elm or elms in general? What is the difference? Can you find any order in the description? Point out and define, in this and in the second selection, the terms used in describing trees, plants, and flowers; such terms, for example, as "branchlets," "bole," "blooms," "buds," "twigs," etc.

2. CLASS EXERCISE: Study from observation one of the following trees:—

- |                |                 |               |               |
|----------------|-----------------|---------------|---------------|
| 1. Apple.      | 9. Cherry.      | 17. Hawthorn. | 25. Oak.      |
| 2. Arbor-vitæ. | 10. Chestnut.   | 18. Hemlock.  | 26. Pine.     |
| 3. Ash.        | 11. Cottonwood. | 19. Hickory.  | 27. Poplar.   |
| 4. Basswood.   | 12. Cypress.    | 20. Larch.    | 28. Spruce.   |
| 5. Beech.      | 13. Dogwood.    | 21. Linden.   | 29. Sycamore. |
| 6. Birch.      | 14. Elm.        | 22. Locust.   | 30. Willow.   |
| 7. Buckeye.    | 15. Fir.        | 23. Magnolia. |               |
| 8. Cedar.      | 16. Gum.        | 24. Maple.    |               |

Select for study a particularly good specimen of some one species; as, if you decide to study the oak, the white oak (bur oak, black oak, red oak, etc.) that stands in the school yard or elsewhere in the neighborhood. Select a typical specimen that can be easily visited by all the pupils,

and remember that it is better to observe for ten minutes and write for one than to observe for one and write for ten.<sup>1</sup>

3. Write a description of the tree studied by the class for 2 above. Describe the one tree you studied, and not the class to which it belongs.

4. CLASS EXERCISE: Study from observation, as in 2, any common flowering plant. Any native wild flower that grows abundantly enough in your locality to supply each pupil with a specimen plant will do. Here, however, instead of studying some particular specimen of some one species, as in 2, study the species itself (*e.g.* buttercups, columbine, celandine, or the like), since it is the plant characters that are most worthy of study, rather than the varying, but unimportant, size, shape, thriftiness, number of blossoms, etc., of any particular specimen.

Illustrate by specimens, consulting any good botany for definitions, the following terms, some of which may be needed in the work of this exercise and the description called for in 5:<sup>2</sup> Leaves: Blade, leafstalk (petiole), stipules; midrib, ribs, veins, veinlets; apex, base; net-, parallel-, feather-, palmate-veined; edge or margin — entire (even), serrate (saw-tooth), dentate (teeth sharp, pointing outward), crenate (teeth rounded), crisped or curled, wavy, lobed (deeply cut, as in oak); figure or shape — lance-, awl-, heart-, kidney-,

<sup>1</sup> A pencilled outline of the tree is desirable. Much useful information in regard to our Canadian trees may be obtained from the bulletins issued for free distribution by The Ontario Agricultural College, Guelph. These may be procured either from the College or from the Department of Agriculture, Toronto, Ontario.

<sup>2</sup> These terms, however, should be used only as needed to make the description of a plant more simple or more definite, since it is a popular, and not a botanical, description that is to be written by the pupil. Avoid technical terms as much as possible.

egg- (ovate), halberd-, arrow-shaped, etc.;<sup>1</sup> simple, compound (leaflet). Stems and buds: Node, internode, leaf-axile, axillary buds, terminal buds, scales. Flower: Peduncle, receptacle, calyx, corolla, perianth, stamens, pistil, sepals, petals, filament, anther, pollen, ovary, style, stigma, carpel, fruit.

5. Write a description of the plant studied by the class in 4, using as your model the last description in Section 56.

### SECTION 57

#### Birds and Beasts

##### BLUEBIRD: *Siala sialis*

*Length:* 6.50-7 inches.

*Male:* Azure-blue above. Wings blue with some dark edgings. Breast brick-red, lower parts white. Bill and feet black.

*Female:* Dull blue above. Breast paler and more rusty. Young with speckled breast and back.

*Song:* A sweet plaintive warble, seeming to say, "Dear! dear! think of it, think of it!" Burroughs says it continually calls "Purity, Purity"; in either case the accent is the same.

*Season:* A resident species, though the majority come early in March and retire to the South in late October.

*Breeds:* All through its range.

*Nest:* Hardly to be called a structure, as it is usually merely a lining in a decayed knot hole, a bird house, or the abandoned hole of the Woodpecker.

*Eggs:* 4-6, pale blue, shading sometimes to white.

*Range:* Eastern United States to the eastern base of the Rocky Mountains, north to Manitoba, Ontario, and Nova Scotia; south in winter, from the Middle States to the Gulf States and Cuba. Bermuda, resident.

<sup>1</sup> Any Botany in your school library will contain diagrams of the variously shaped leaves. These may be drawn upon the blackboard as an aid in the study of the figures of leaves. For purposes of ordinary description, terms like "heart-shaped," "arrow-shaped," etc., are better than "cordate," "sagittate," etc.

The Bluebird is the color-bearer of the spring brigade, even as the Song Sparrow is the bugler. There may be snow on the ground, and the chimney nightly tells the complaint of the wind. All other signs fail, but when we see the Bluebird in his azure robe and hear his liquid notes (he is April's minstrel), we know that spring is close at hand, for in autumn and winter the blue coat is veiled with rusty brown, as if the murky storms had cast their shadows upon it. The Bluebird's note is pleasing and mellow, mingling delightfully with the general spring chorus, but in itself it ranks more with the music of the Warblers than with its own Thrush kin. It has a rather sad tone, a trifle suggestive of complaint or pity. Heard at a distance, it has a purling quality. Uttered close at hand, as when the birds go to and fro about their nests, it sounds as if their domestic arrangements were being discussed with the subdued, melancholy voice so often assumed by unwilling housewives. Then the male will fly off on a marketing expedition, murmuring to himself, "Dear, dear, *think* of it, *think* of it!" In fact, these birds seem to be practical, everyday sort of little creatures, and very seldom exhibit any tokens of affection after the nesting season begins. Yet the Bluebird is one to which romance strongly attaches us; its notes recall the first thrill of early spring, and we cannot disassociate him from blooming orchards. In the autumn he is one of the latest to call to us, the last leaf (so to speak) on the tree of beautifully colored song-birds, from which the Oriole, Tanager, Rose-breasted Grosbeak, and Cardinal have dropped away.

One of the finest bird eulogies in any language is Burroughs's chapter on this bird in "Wake Robin"; it has even a greater charm than Michelet's rhapsody on the Nightingale. One paragraph quoted will lead the reader to search out the whole. "When Nature made the Bluebird she wished to propitiate both the sky and the earth, so she gave him the color of one on his back and the hue of the other on his breast, and ordained that his appearance in spring should denote that the strife and war between these two elements was at an end. He is the peace harbinger; in him the celestial and terrestrial strike hands and are fast friends." — MABEL OSGOOD WRIGHT, *Birdcraft*.

#### RAB

I wish you could have seen him. There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled and

gray like Rubislaw granite ; his hair short, hard and close, like a lion's ; his body thick-set, like a little bull, — a sort of compressed Hercules of a dog. He must have been ninety pounds' weight at the least ; he had a large, blunt head ; his muzzle black as night, his mouth blacker than any night, a tooth or two — being all he had — gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it ; one eye out, one ear cropped as close as was Archbishop Leighton's father's ; the remaining eye had the power of two ; and above it, and in constant communication with it, was a tattered rag of an ear, which was forever unfurling itself, like an old flag ; and then that bud of a tail, about one inch long, if it could in any sense be said to be long, being as broad as long, — the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings and winkings, the intercommunications between the eye, the ear, and it, were of the oddest and swiftest.

Rab had the dignity and simplicity of great size ; and having fought his way all along the road to absolute supremacy, he was as mighty in his own line as Julius Cæsar or the Duke of Wellington, and had the gravity of all great fighters. You must have often observed the likeness of certain men to certain animals, and of certain dogs to men. Now, I never looked at Rab without thinking of the great Baptist preacher, Andrew Fuller. The same large, heavy, menacing, combative, sombre, honest countenance, the same deep inevitable eye, the same look, — as of thunder asleep, but ready, — neither a dog nor a man to be trifled with. — DR. JOHN BROWN, *Rab and His Friends*.<sup>1</sup>

<sup>1</sup> To write well about a thing, one must be fond of it. The author of *Rab and His Friends*, as might be guessed, was inordinately fond of dogs. "All my life," he writes, "I have been familiar with these creatures, making friends of them, and speaking to them." "Once, when driving," adds a friend, "he suddenly stopped in the middle of a sentence, and looked out eagerly at the back of the carriage. 'Is it some one you know?' I asked. 'No,' he said, 'it's a dog I don't know.' He often used to say that he knew every one in Edinburgh except a few newcomers, and to walk Princes Street with him was to realize that this was nearly a literal fact."

THE CAT<sup>1</sup>

**COLOR:** When you see a strange cat for the first time, which do you observe first — color or size? What after color and size? What next? If the cat has some very noticeable feature, — an ear lopped off, a leg crippled, or something of that sort, — when are you likely to observe this feature? What adjectives describe the colors of the cats you have seen? What comparisons? Rab, for example, "was brindled and gray like *Ruvislav granite*."

**SIZE:** What adjectives describe the sizes of the cats you have seen? What comparisons? How may a guess at the weight sometimes suggest size? See what is said of Rab's weight.

**NOTICEABLE FEATURES:** What, after color and size, is specially noticeable about the cat you are now studying? What specially distinguishes it from other cats that are more or less like it?

**HEAD:**<sup>2</sup> The head carries the organs of the special senses (all except some of touch), the mouth, and the brain. Is there any advantage in having these together, and in the front end of the body? What is there about the head of a cat that is specially adaptable to its life and habits?

**NECK, TRUNK, LIMBS, TAIL:** Purpose of each? Special adaptability of each? How is the tail of use in walking on a narrow place (top of fence, limb of tree), or in turning a corner quickly? How

<sup>1</sup> These questions will serve as the basis for a class conversation about the cat, and prepare the pupil for writing a description of some particular cat — either the pupil's own cat or one brought into the classroom to be described. Before the questions are taken up in class, however, they should be answered, as many of them as can be, by each pupil at home, from the study and observation of his own cat. Many of the facts called for by these questions will be unavailable in description of any sort, but it is always well for a writer to know more about his subject than he can put into any one piece of writing. The questions given here may also be supplemented by others which the teacher may think of himself or which may be suggested by the class conversation. Make this conversation as general as possible.

<sup>2</sup> It is not intended that the order of the details that follow should be used in the description of any particular cat. For that sort of work a better order will be found in the description of Rab. The arrangement here is for convenience of study only.

does a tight-rope walker balance himself? How, then, does a cat balance itself?

**MOUTH:** Number of teeth? Different kinds? Use of each kind? How different from teeth of cow or horse? Why? Does an old cat have the same teeth that she had when a kitten? Which way do the jaws move? Any lateral motion, as in cow or horse? Size of tongue? Shape? Surface? Do the little teethlike roughnesses on the tongue point forward or backward? Advantage in this? Shape of tongue in lapping milk or water?

**WHISKERS** (and long hairs above the eyes): Position? Length? Use?

**NOSE:** Position? Use? The nose of the cat is an organ of touch as well as of smell.

**EYES:** Color? Place on head? How affected by light? Are they the same in day as in night? Can the cat move them? Shut them? Shut one and leave the other open? Eyelashes? What is the nictitating membrane? Look for this in the inner corner of the eye. How are the eyes kept so bright?

**EARS:** Shape? Size? Position? Why quick and alert? Can the cat move them? Move one at a time? Hold the cat's head so it cannot be moved, and make a slight noise (snap the fingers) about a foot or so behind the ears. What do the ears do? Make the noise a trifle to one side of where you made it before. Does the ear on that side seem to locate the noise? Try other experiments of the same sort, and note how the ears act in each case.

**LEGS:** Length? How many joints? In what direction do the legs bend? How does the cat walk? Run? Jump? Sit? Climb? How do the fore legs differ from the hind legs? Special use of hind legs? Of fore legs?

**FEET:** Number of toes? Relative position on foot? What kind of tracks does a cat make in snow or mud? Shape of claws? How attached? How moved? Use? Pads on bottom of foot? Use? How many claws on fore foot? On hind foot? How do claws on hind foot differ from claws on fore foot? Any advantage in withdrawing claws into sheaths?

**FUR:** Use? Length on various parts of body? Same length on any one spot? Advantage in short and long hairs together? Fur able to shed water? Oily or not? Do these facts explain the cat's aversion to getting wet?

**MOVEMENTS:** What is peculiar about the movements of the cat—as compared with those of the dog, say?

**OTHER QUESTIONS:** How does a cat catch a mouse? Be precise; explain in detail. Do cats like water? Can cats swim? How? Can cats remember? Proof? Can cats make plans? Proof? Tricks that cats perform? How do they talk to their masters? Why do cats sleep so much in the daytime? Why do they hunt so much in the night-time? What food do cats like best? Are they kind to their kittens? Proof? When a cat carries a kitten, how does she keep her sharp teeth from hurting it? Do cats like dogs? Why not? Do they fight dogs? How? Can a cat make a dog run? How does a cat look or act when angry? When in good humor? When frightened? When restless? Does a cat purr through its nose or its mouth? Proof? Why does a cat need to climb trees? To see in the night? To be light, quiet and noiseless in movement?

#### Exercise 87

1. **CLASS EXERCISE:** Study the models in Section 58 as in preceding sections. Observe that the description of the Bluebird is a description of the species, and applies alike to all bluebirds, while the description of Rab is a description of an individual.

2. **ASSIGNMENT IN ADVANCE:** Select some common bird for observation and study,—American Robin (*Merula migratoria*), Baltimore Oriole (*Icterus galbula*), Blue Jay (*Cyanocitta cristata*), Bobolink (*Dolichonyx oryzivorus*), Common Crow (*Corvus Americanus*), Red-headed Woodpecker (*Melanerpes erythrocephalus*), or the like,—and ask the pupils to make observations of the bird at first-hand for a week or two, and then, after a class conversation on the bird, to write a description similar to the description of the Bluebird in Section 58. Each pupil should take notes, setting down his observations at the time he makes them, and questions may be asked in the



class at intervals during the week or two, so that needed directions may be given for the work.

Look up the word "bird" in any unabridged dictionary that you may have in your school, and study the topography of a bird as there given. Draw the outline on the black-board, and explain the names and location of the parts of the bird that will most likely be needed for description. The following hints will be of use in the work of observation: —

#### A BIRD'S BIOGRAPHY

1. Description (of size, form, color, and markings).<sup>1</sup>
2. Haunts (upland, lowland, lakes, rivers, woods, fields, etc.).
3. Movements (slow or active, hops, walks, creeps, swims, tail wagged, etc.).
4. Appearance (alert, pensive, crest erect, tail drooped, etc.).
5. Disposition (social, solitary, wary, unsuspicious, etc.).
6. Flight (slow, rapid, direct, undulating, soaring, sailing, flapping, etc.).
7. Song (pleasing, unattractive, continuous, short, loud, low, sung from the ground, from a perch, in the air, etc.; season of song).
8. Call notes (of surprise, alarm, protest, warning, signalling, etc.).
9. Season (spring, fall, summer, winter, with times of arrival and departure, and variations in numbers).
10. Food (berries, insects, seeds, etc.; how secured).
11. Mating (habits during courtship).
12. Nesting (choice of site, material, construction, eggs, incubation).
13. The young (food and care of, time in the nest, notes, actions, flight). — FRANK M. CHAPMAN, *Bird-Life*.<sup>2</sup>

<sup>1</sup> Be careful about the color. There are reds and reds, blues and blues, etc.; if you would know how many reds, blues, etc., there are, consult a complete color chart. Some of the unabridged dictionaries contain beautiful plates for this purpose.

<sup>2</sup> Copyright, 1901, by D. Appleton & Company. Reprinted by permission of the publishers.

8. Study, as in 2, one of the common domestic fowls, — a hen, a duck, a goose, or a turkey. Perhaps you can write a description of a particular hen ("Bragging Speckle"), a particular cock ("The Boss of the Hen-nery," "Tom's Game-cock," "The Old Rooster"), or a particular turkey-cock.

4. Select one of the following animals for observation and study (after the manner of the cat, Section 57), and write a description of it, using the description of Rab as your model. Make this a description of an individual, just as Dr. Brown has done. If you have some peculiar interest in the animal you describe, — if you love it — that dog of yours, say, or if you hate it — your neighbor's dog, — your description will be all the better. It is the hardest kind of work to write about a thing towards which one is indifferent.

#### TAME ANIMALS

1. Cat.
2. Dog.
3. Horse.
4. Cow.
5. Hog.
6. Sheep.
7. Goat.

#### WILD ANIMALS<sup>1</sup>

8. Bear.
9. Deer.
10. Wolf.
11. Camel.
12. Elephant.
13. Kangaroo.
14. Monkey.

### SECTION 58

#### Buildings and Rooms

##### THE CRAIGIE HOUSE

All visitors to Cambridge are familiar with the spacious old-fashioned house, painted in yellow and white, which stands far back from Brattle Street on the right, as one goes from Harvard Square to Mount Auburn. A gateway in the oddly patterned fence opens through a

<sup>1</sup> These may be studied in a menagerie or a zoölogical garden.

lilac hedge into the long walk, at the end of which, up low flights of steps, the house stands on its grassy terraces. Its ample front of two stories extends, including the broad verandas, to a width of more than eighty feet. There are large clumps of lilac bushes upon the green-sward, and on the left an aged and lofty elm tree throws its shadows upon the house, and sighs for its companion, killed many years ago by canker worms, and too vigorous pruning. An Italian balustrade along the first terrace is a late addition; but the roof is crowned with a similar railing of the old days. Between the tall white pilasters, which mark the width of the hallway, the front door still retains the brass knocker which announced many a visitor to the ancient hospitalities, and which even now occasionally answers to the hand of a stranger, or the small boy who does not see the modern bell-knob, and whose wonder is duly roused by the cumbrous old lock, with its key that might have belonged to a Bastile. In the white-wainscoted hall is a handsome staircase, with broad, low steps, and variously twisted balusters. On the left opens the drawing-room, which, with its deep window-seats, its arched recesses, its marble mantel surmounted by a broad panel set in an architectural frame, remains a fine specimen of a "colonial" interior. Opposite to this is a similar room, of much simpler, but still substantial style, — in all the later years the poet's study. Beyond is a spacious apartment now used as a library, whose windows command the garden and grounds. Above are the chambers, whose broad fireplaces are framed in old-fashioned Dutch tiles. — SAMUEL LONGFELLOW, *Life of H. W. Longfellow*.

### THREE ROOMS

#### I. A GARRET

In the old houses the garret was the children's castle. The rough rafters, — it was always an unfinished room, otherwise not a true garret, — the music of the rain on the roof, the worn sea chests with their miscellaneous treasures, the blue-roofed cradle that had sheltered ten blue-eyed babies, the tape looms and reels and spinning-wheels, the herby smells, and the delightful dream corners, — these could not be taken with us to the new home. Wonderful people had looked out upon us from under those garret eaves. Sindbad the Sailor and Baron Munchausen had sometimes strayed in and told us their unbelievable stories; and we had there made the acquaintance with the great Caliph Haroun-Al-Raschid. — LUCY LARCOM, *A New England Girlhood*.

## II. A SITTING-ROOM

In the sitting-room where his mother sat sewing, there was not an ornament, save the etching he had brought. The clock stood on a small shelf, its dial so much defaced that one could not tell the time of day; and when it struck, it was with noticeably disproportionate deliberation, as if it wished to correct any mistake into which the family might have fallen by reason of its illegible dial. The paper on the walls showed the first concession of the Puritans to the Spirit of Beauty, and was made up of a heterogeneous mixture of flowers of unheard-of shapes and colors, arranged in four different ways along the wall. There were no books, no music, and only a few newspapers in sight — a bare, blank, cold, drab-colored shelter from the rain, not a home. Nothing cosy, nothing heart-warming; a grim and horrible shed. — HAMLIN GARLAND, *Main Travelled Roads*.

## III. A BOY'S STUDY

Tom was for the first time in a Rugby boy's citadel. It wasn't very large, certainly, being about six feet long by four broad. It couldn't be called light, as there were bars and a grating to the window; which little precautions were necessary in the studies on the ground floor looking out into the close. But it was uncommonly comfortable to look at, Tom thought.

The space under the window at the farther end was occupied by a square table covered with a reasonably clean and whole red and blue check tablecloth; a hard-seated sofa covered with red stuff occupied one side, running up to the end and making a seat for one, or, by sitting close, for two at the table; and a good stout wooden chair afforded a seat to another boy, so that three could sit and work together. The walls were wainscoted half-way up, the wainscot being covered with green baize, the remainder with a bright-patterned paper, on which hung three or four prints of dogs' heads. Over the door was a row of hat-pegs, and on each side bookcases with cupboards at the bottom; shelves and cupboards being filled indiscriminately with school-books, a cup or two, a mouse trap, and candlesticks, leather straps, a fustian bag, and some curious-looking articles which puzzled Tom not a little, until his friend explained that they were climbing-irons, and showed their use. A cricket bat and small fishing rod stood up in another corner. — THOMAS HUGHES, *Tom Brown's School-Days* (adapted).

## Exercise 88

1. **CLASS EXERCISE:** The order of the details in the first description is an admirable one for the description of a house. Make an outline that will show this order. Is the point of view stationary or progressive? Why does it seem so natural? What of the choice of details? Has the author mentioned all the things he saw? Why not? Mention some of these. Put them into the description and note the effect. Is the picture you get from the description made any clearer by these added details, or is it only blurred?

Which of the three descriptions of rooms gives you the clearest mental picture? Which one seems to have been written from recollection? What makes you think so? Which of the three descriptions shows the clearest, most accurate power of vision on the part of the author? Proof? What, in the description of East's study, makes you think that you are looking at the room through a boy's — Tom's — eyes? What would a man probably have seen, or have failed to see, in the room? How is the character of the owner of the room shown in the description of the sitting room? In the description of the boy's study?

2. Write a description of your schoolhouse. Write from the point of view of a pupil who sees the building for the first time.

3. Describe some public building in your town.

4. Describe a house — either in town or in the country near by. An old, tumble-down house is an interesting object to describe.

5. Describe an attic in which you have spent rainy days.

6. Describe a room — sitting-room, parlor, library, den, hayloft, boy's cave, or the like. Make use of four or five



FIGURE 14



details that individualize the room. Suggest by these details, if you can, the character of the inmates. One tries to have in one's room the things one likes, — as in East's study, for example. Select details, therefore, that reveal character.

7. Describe the room of a girl who is untidy and unrefined, though rich.

8. Describe the room of a girl who is ladylike, cultured, and neat, though poor.

9. Describe the room of a boy who is something of a bookworm.

10. Describe the room of a boy who likes hunting, fishing, photography, etc. In this, as well as in other descriptions of the sort, draw upon your imagination, but depend also, and to a large extent, upon your own observation of actual rooms.

11. CLASS EXERCISE: The picture of Cologne Cathedral (Figure 14) — a beautiful example of Gothic architecture — may be used in connection with a study of the chief styles of architecture. Useful references to the subject will be found in any good modern encyclopædia. See also the illustrations of the various styles of architecture in some unabridged dictionary, and study such terms in the phraseology of architecture as may be needed for the description of the present picture. These terms will be found listed under the word "architecture." Illustrations of the most famous and the most beautiful examples of architecture may be bought from picture dealers for a cent or so each.



## CHAPTER X

### EXPLANATION

#### SECTION 59

#### The Four Kinds of Discourse

THERE are four kinds of oral and written discourse: narration, description, explanation, and argument. You have studied and practised narration and description in the two preceding chapters; indeed, you have practised these two kinds of discourse considerably ever since you began the work in language in the lower grades. Explanation, also, you have used in your oral recitations and in your written tests, for whenever you have answered a "What?" or a "How?" or a "Why?" you have commonly given an explanatory answer. Argument you have used somewhat less frequently. Out of the school you have used orally all four kinds of discourse, but most of all, narration and explanation.

You ought now to be ready to learn how these four kinds of discourse differ, the one from the other, and what is meant by explanation, the kind of discourse you are to study and practise in the present chapter. You will not soon forget, I fancy, the angling trip you and Tom took last Saturday to the trout stream that comes down from the hills above Valley Farm, threads through the meadows a bit to the south of your father's lands, and loses itself in Bearcamp Water. Now, if you were to give an account

of this trip, you might quite likely say, among other things, something like this: —

1. Last Thursday Tom and I set about getting bait for Saturday's fishing. A warm shower fell just at sunset, and a bit after dark Tom and I met by agreement back of our barn, Tom with an empty lar'd pail, and I with a lighted lantern. Following the old foot-path, we were soon in the lower pasture, where, in a patch of closely cropped grass, we came upon any number of great fat "night-crawlers," — angle worms the rain had brought out of the earth. Treading softly, I held the lantern for Tom to see by, while he put the slippery things into his pail. He has a way of touching the "crawlers" just at their burrows, when they are only part way out, — tightens that end of their bodies, so to speak, and brings them clean out and whole from their holes. When Tom had his pail a third full of these slippery, wriggling worms, he covered them with fresh moss, scraped from the foot of a blasted oak, to give them food and drink until Saturday.

2. Our biggest fish, the one Tom pulled out of the deep, shaded pool just where the stream leaves the woods and spreads out through the meadows, was a trout, twelve inches long and a pound in weight. It had a large, leathery mouth, as all trout do, and its body was beautifully marbled with olive and black, and sprinkled over with blue, yellow, and pinkish-red spots.

3. Tom has an odd notion about talking and fishing. He claims that fish do not mind talk and noise. He says you may talk as much as you please, or make as much noise as you please, and not frighten the fish, if only you are careful to sit quite still, or to stand quite still, and when you change your position, to move with slow, deliberate motions. Even when you are fishing from a boat, you may laugh and talk all you care to, if only you do not make a noise on the bottom with your feet or the anchor, for this, he says, jars the water and the jar frightens the fish.

4. Tom and I had an argument about this notion of his, and he cited several incidents to prove his theory. Once, he said, he fired a gun over the water and killed a frog without alarming the other frogs and the fish in plain sight. But the instant he started to get the dead frog, the other frogs plumped into the water and all the fish in sight darted away. Another time, he was fishing down-stream, breaking

his way through the brush and calling to Bill Means, who was with him, and came to the very pool where he caught the big trout I have just told you about. He thrust his pole and line through the branches overhanging the pool, and in a few minutes he had landed no less than seven fine trout. But when he was fishing up-stream a week or so later, and came to this same pool, he caught not a single fish, although the day promised good sport and he came to the pool quietly and on tiptoe. This time the fish had seen him, while before they had not. And I presume Tom is right about this, for yesterday I found his theory confirmed in Mr. van Dyke's *Fisherman's Luck*, a splendid book on the art of angling.

These four paragraphs, although but a portion of what you might say about your angling trip, illustrate the four kinds of discourse. Paragraph 1 is a narrative; paragraph 2, a description; paragraph 3, an explanation; and paragraph 4, an argument. Paragraph 1 tells the story of the bait gathering; paragraph 2 tells how the big trout looked; paragraph 3 makes clear Tom's notion about talking and fishing; and paragraph 4 is an attempt, by means of narrative incidents, to prove the truth of Tom's theory. Narration may be defined as that kind of discourse in which the aim is to tell a story; description, as that kind of discourse in which the aim is to tell how persons or things look; explanation, as that kind of discourse in which the aim is to make more definite the nature of certain ideas or thoughts; and argument, as that kind of discourse in which the aim is to prove the truth or the falsity of certain thoughts.

#### Exercise 53

1. CLASS EXERCISE: Ask twelve pupils to find and bring to the class twelve paragraphs, — each of the twelve to bring one paragraph; three of the pupils to bring narrative paragraphs; three, descriptive paragraphs; three

explanatory paragraphs; three, argumentative paragraphs. Give the last three some direction, as argumentative paragraphs are harder to find. Have these paragraphs read and discussed in the class in a way to bring out clearly the difference between the four kinds of discourse. None of the paragraphs should be taken from this book.

2. Find and bring to the class an explanatory paragraph, and be prepared to show just how the paragraph is an illustration of the definition of explanation given in Section 59, as well as what idea or thought the paragraph explains.

3. Which of the following titles suggest narrations? Descriptions? Explanations? Does any title suggest more than one kind of discourse? Is any title obscure? Is any title too broad for a short theme?

- |                                    |   |
|------------------------------------|---|
| 1. The Cruise of the <i>Wasp</i> . | 12. Northern Lights.                    |
| 2. What a Snob Is.                 | 13. Deer Hunting.                       |
| 3. Sailing a Catboat.              | 14. How Matches Are Made. ✓             |
| 4. An Old Dutch Mansion.           | 15. The Mutiny on the <i>Bounty</i> .   |
| 5. Our Neighbor's Goat.            | 16. View from My Window.                |
| 6. The Green Linnet.               | 17. The Discovery of Gold in the Yukon. |
| 7. Ulysses and the Cyclops.        | 18. The Log House of the Pioneers.      |
| 8. The Fall of Khartoum.           | 19. How We "Sugar Off."                 |
| 9. Indian Summer.                  | 20. What the Printer's Devil Does. ✓    |
| 10. The Dog-days.                  |   |
| 11. Sun-dogs.                      |   |

## SECTION 60

### Explanation by Definition

Explanation was defined in the last section, you remember, as "that kind of discourse in which the aim is to make more definite the nature of certain ideas or thoughts." Ideas or thoughts, then, are the subject-matter of expla-

nation, and not persons or things, as in narration or description. That is, you cannot explain the particular horse, Prince ; you can tell a story about him (narration), or you can tell how he looks (description). But the idea "horse" you can explain, because this is something that exists only in the mind, and is therefore a proper subject for explanation. You can do this by saying that "a horse is a solid-hoofed, odd-toed quadruped," and by adding, it may be, to make your explanation more definite, a bit of description from some particular horse you have seen. In the same manner you can explain ideas like "bricks," "poetry," "plum-pudding," "the making of peanut brittle," what not, or thoughts like "The source of rain is clouds," "Mud pies gratify one of our first and best instincts" (Warner), or "Art is long and time is fleeting." And in these explanations you may use more or less narration and description, provided always that your chief aim be to make more definite the nature of the ideas or the thoughts you explain.

This being the chief aim of explanation, it follows that your thinking must be clear, and your words plain and simple,—all as transparent as a plate glass window. Unless you yourself clearly understand the ideas or the thoughts you are to explain, it is quite unlikely that you will succeed in making your hearer or reader understand them. An effective method of writing an explanatory paragraph is to devote the first sentence to a definition or a statement of the idea or the thought you are to explain, and the succeeding sentences to examples, comparisons, restatements, or whatever will make clearer your first key-sentence. Test your paragraph, not as you understand it, but as your reader will understand, by means of

your words, what your paragraph attempts to explain. Make your explanation as lively and as interesting as you can, but above all, make it clear.<sup>1</sup>

Of the special methods of explanation, and they are many, only four will be treated in this and the following sections, the first being that of definition. If you will examine again my definition of explanation, you will observe that it does two things. First, it tells to what class explanation belongs ("discourse"), and second, it tells how explanation differs from the three other members of the same class ("the aim is to make more definite the nature of certain ideas or thoughts"). The class is sometimes called the *genus*,<sup>2</sup> and the characteristics that distinguish a member of the class are sometimes called the *difference*.<sup>3</sup>

These two terms, *genus* and *difference*, are illustrated in the following definitions, some of which are not scientifically accurate, but good enough for the purposes of ordinary writing : —

A weed is [*genus*] a plant [*difference*] that persists in growing where it is not wanted.<sup>4</sup>

<sup>1</sup> Observe that the method of explanation is pretty much like the method of description. You commonly begin in explanation, as in description, with what is general, and then proceed to what is specific. Thus you make your explanation grow out of its germinal idea, just as a plant grows out of and expands from the germ in the seed.

<sup>2</sup> "Any class of things may be called a *genus*, (Greek *γένος*, race or kind), if it be regarded as made up of two or more species. . . . On the other hand, a *species* is any class which is regarded as forming part of the next larger class, so that the terms *genus* and *species* are relative to each other, the *genus* being the larger class which is divided, and the *species* the two or more smaller classes into which the *genus* is divided." — Jevons, *Elementary Lessons in Logic*.

<sup>3</sup> Latin, *differentia*.

<sup>4</sup> Hodge, *Nature Study and Life*.

A steam-engine may be defined as [genus] an apparatus [difference] for doing work by means of heat applied to water.<sup>1</sup>

A triangle is [genus] a plane figure [difference] bounded by three straight sides.

A cathedral is [genus] a church [difference] in which a bishop has his seat.

Baseball is [genus] a game [difference] played with bat and ball by eighteen men.

How definitions may be used to advantage in explanatory paragraphs is shown in the two following paragraphs:—

#### WHAT A VOLCANO IS

A volcano is an opening in the crust of the earth through which molten rock or lava and other stones, along with great quantities of steam, are thrown out with great violence into the air. This steam is heated far above the boiling point of water; up, indeed, to the melting point of rock, and escapes with such force that it drives the rocks before it, as by an explosion of gunpowder. Sometimes these pieces of rock are so pulverized that they are but dust, that floats away in the form of a cloud, and has been known to drift more than a thousand miles before it falls to earth; but the most of this rock falls near the mouth, and makes a hill called the volcanic cone.—N. S. SHALER, *First Book in Geology*.

#### WORK AND PLAY DISTINGUISHED

First, then, of the distinction between the classes who work and the classes who play. Of course we must agree upon a definition of these terms—*work* and *play*—before going farther. Now, roughly, . . . play is an exertion of body or mind made to please ourselves and with no determined end; and work is a thing done because it ought to be done, and with a determined end. You play, as you call it, at cricket, for instance. That is as hard work as anything else; but it amuses you, and it has no result but amusement. If it were done as an ordered form of exercise, for health's sake, it would become work directly. So, in like manner, whatever we do to please ourselves and only for the sake of pleasure, not for an ultimate object, is play, the

<sup>1</sup> J. C. V. Holmes, in Lamont's *Specimens of Exposition*.

pleasing thing, not the useful thing. Play may be useful in a secondary sense (nothing is, indeed, more useful or necessary); but the use of it depends on its being spontaneous.—RUSKIN, *Work*.

**HELPS TO STUDY :** What definition do you find in the first paragraph? What is the *genus*? The *difference*? How is the definition made clear in the sentences that follow? How is the second sentence made to grow out of the first sentence? How is the third sentence made to grow out of the second sentence? What definitions do you find in the second paragraph? What is the *genus* in each definition? The *difference*? How are these definitions made clear in the sentences that follow? How are the first two sentences, which in this paragraph precede the definitions, a help to the explanation?

### Exercise 90

1. Find in your other text-books five definitions you have already learned. Come to the class prepared to write the definitions on the blackboard and to point out the *genus* and the *difference* in each.<sup>1</sup>

2. Using as your models the definitions in Section 60, complete the following definitions by supplying the *difference*:<sup>2</sup>—

1. A noun is a part of speech —
2. A verb is a part of speech —
3. A circle is a plane figure —
4. A cube is a solid —
5. A tree is a plant —

<sup>1</sup> In the *Cosmopolitan* for September, 1906 (41 : 476-477) will be found some thirty or more attempted definitions of "graft," worded by school-boys, which may be made the subject of class discussion.

<sup>2</sup> The teacher may find a helpful guide in the rules for definition usually given in works on logic, — such rules, for example, as those given at pp. 109-110 of Jevons's *Elementary Lessons in Logic*. The exercises in definition in this book are intended, among other things, to do away with the silly answers so frequently heard in the classroom, that "Work is *working*," "A line is *when you draw a mark from one place to another*," etc.



6. A shrub is a plant —
7. A vine is a plant —
8. A herb is a plant —
9. Checkers is a game —
10. Football is a game —

8. Try to answer the following questions offhand. Then think out careful answers.

1. What is smoke?
2. What is cloud?
3. What is rain?
4. What is dust?
5. What makes the sky blue?

Now read the following answer to the last question, which is the most difficult of the five. Look up the meanings of the unfamiliar words in the answer.

#### WHAT MAKES THE SKY BLUE?

The sky has long been a puzzle to physicists. There are two mysteries to explain about it,—its reflection of light and its color. The old view was that the blue of the sky was due simply to atmospheric oxygen. Oxygen has a faint blue tint, and the idea was that several miles of the gas, even when diluted as it is in the air, would have a bright blue color. But this did not account for the intense illumination of the sky, and of recent years Tyndall's "dust theory," or some modification of it, has been generally accepted. This regards the blue color as an optical effect, like the color of very thin smoke, due to excessively fine particles floating in the air, which would also account for the large proportion of reflected light from the sky. Recent calculations by Professor Spring, of Liège, Belgium, however, indicate that the dust in the air is not sufficient in amount, nor finely enough divided, to support this explanation, and he rejects it for this and other reasons. He has gone back to the old blue-oxygen theory, and accounts for the general illumination of the sky on the hypothesis, first advanced by Hagenbach, that intermingled layers of different density in the atmosphere give it the power of reflecting light.—  
ARTHUR E. BOSTWICK.

4. Define, in a single sentence, one or more of the following terms, consulting any good dictionary for etymology and meanings: (1) Lead pencil, (2) cider, (8) sandwich,<sup>1</sup> (4) trolley-car, (5) tramp, (6) busybody, (7) gentleman,<sup>2</sup> (8) courtesy, (9) bank, (10) Parliament.

5. Taking as your model Ruskin's paragraph on work and play (Section 60), write a paragraph explaining the difference between the terms in one of the following pairs: —

1. Work and exercise.
2. Study and reading.
3. News and gossip.
4. A thermometer and a barometer.
5. A province and a territory.
6. A mountain and a hill.
7. A safety touch-down and a touch-back.

### SECTION 61

#### Explanation by Division

A second method of explanation is that of division. Division, as here used,<sup>3</sup> means the separation of an idea

<sup>1</sup> Consult various dictionaries.

<sup>2</sup> "To be honest, to be kind — to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not to be embittered, to keep a few friends, but these without capitulation — above all, on the same grim condition, to keep friends with himself — here is a *touch-down* for all that a man has of fortitude and delicacy." — STEVENSON, *A Christmas Sermon*. See Cardinal Newman's definition of a gentleman, quoted in *Elements of English Composition*, pp. 74-75.

<sup>3</sup> For purposes of practical explanation it seems hardly worth while to keep to the logical distinction between division and partition. Division, as used in this section and in Exercise 91, will therefore be found to include partition. The distinction, however, is this: Logical division is the process by which a genus is separated into its component species; partition,

into the parts of which it is composed. Discourse, for example, I divided in Section 59 into narration, description, explanation, and argument. Having separated the idea into its four parts, I then defined each of those parts. To be of any worth as a basis of speech or writing, division must always be made upon some one principle. Otherwise the parts into which an idea is separated will overlap, and the division will confuse the explanation. Discourse, for example, must not be divided into oral discourse, written discourse, and explanation, since explanation may itself be either oral or written. Nor must horses be divided into white, black, and draft horses; but rather, upon the principle of color, into white, black, bay, etc., or, upon the principle of use, into draft, carriage, and race horses.

The method of division is used in the nonsense rhyme about John Ball (in this case, partition, since the parts of a gun are named), and in the two prose paragraphs that follow: —

#### A BIT OF NONSENSE

John Patch made the match,  
And John Clint made the flint,  
And John Puzzle made the muzzle,  
And John Crowder made the powder,  
And John Block made the stock,  
And John Brammer made the hammer,  
And John Wiming made the priming,  
And John Scott made the shot,  
But John Ball shot them all.

or physical division, is the process by which an individual object is regarded as composed of its separate parts, as, for example, a tree is regarded as composed of root, trunk, branches, leaves, etc. Partition is frequently resorted to in explaining the principle upon which a machine or other apparatus is constructed.

## WHAT HORTICULTURE INCLUDES

The word "horticulture" is one of those broad words under which much is grouped. It includes the cultivation of orchard fruits, such as apples and plums; of small fruits, such as strawberries and raspberries; of garden vegetables for the table; of flowers of all sorts, including shrubbery and ornamental trees and their arrangement into beautiful landscape effects around our homes. Horticulture, then, is a name for an art that is both far-reaching and important. — BURKETT, STEVENS, AND HILL, *Agriculture for Beginners*.

## KINDS OF SPRINGS

The traveller's spring is a little cup or saucer-shaped fountain set in the bank by the roadside. The harvester's spring is beneath a wide-spreading tree in the fields. The lover's spring is down a lane under a hill. There is a good screen of rocks and bushes. The hermit's spring is on the margin of a lake in the woods. The fisherman's spring is by the river. The miner finds his spring in the bowels of the mountain. The soldier's spring is wherever he can fill his canteen. The spring where schoolboys go to fill the pail is a long way up or down a hill, and has just been roiled by a frog or muskrat, and the boys have to wait till it settles. There is yet the milkman's spring that never dries, the water of which is milky and opaque. Sometimes it flows out of a chalk cliff. This latter is a hard spring; all the others are soft. — JOHN BURROUGHS, *Pepacton*.

HELPS TO STUDY: To which of the four kinds of writing does the rhyme belong? Why? What does the word "horticulture" mean? What is its etymology? How is division illustrated in this paragraph? Is the division well made? How does it make clear the meaning of horticulture? Can you think of any other terms of the kind that might be divided in a similar fashion? How is division illustrated in the paragraph by Burroughs? What term is explained by division? Is the division made upon some one principle, as suggested on page 312? Is there any overlapping of the parts into which the idea is separated? In what other ways can the term "springs" be divided? Which of the two prose paragraphs is the more interesting? Why?

## Exercise 91

1. By means of division show what the following terms include : —

1. Our political parties (Conservative, etc.).
2. Parts of speech (Noun, etc.).
3. The Maritime Provinces (Nova Scotia, etc.).
4. The Provinces of the Dominion.
5. The Great Lakes.<sup>1</sup>
6. Kinds of sentences (illustrate two principles of the division).
7. British wars of the last century.
8. Newspapers.
9. Advantages (or disadvantages) of town life.
10. Advantages (or disadvantages) of farm life.

Other terms for division: (1) tides, (2) my books, (3) winter sports, (4) war ships, (5) modes of travel, (6) animals used in travelling, (7) work of the wind, (8) uses of iron, (9) uses of steam, (10) ways of telling time, (11) errors (baseball), (12) infield positions (baseball), (13) bicycle tires, (14) dogs, (15) matches, (16) sweet peas, (17) puddings.

2. Study the method of explanation used in the following selection, and then write a series of directions for one of the subjects in the list that follows : —

## WITH BOW AND ARROW

The following simple rules will be found, when mastered, to afford a perfect knowledge of small bird shooting : —

1. Use light, narrow-feathered arrows, with very blunt pewter heads. Pointed shafts will stick into the trees and remain out of reach.

2. A birding bow should be light, and of not over fifty pounds drawing power, as it must be handled quickly and under all sorts of difficulties, such as interfering brambles and brushwood, awkward positions, etc.

<sup>1</sup> Find in your school geography other terms for division. The table of contents in any of your text-books will suggest abundant material for this kind of work.

3. The quiver should be large enough to hold at least a dozen arrows, and should be so well secured to the belt that it will not rattle when you walk.

4. Shoot short distances at first, and pay strict attention to where your arrow goes, or it will be lost.

5. Glance over the ground between you and your bird before shooting, and in your mind measure the probable distance in yards. When you have shot, note whether you shot over, under, or beside the bird, so that you may rectify the fault with the next shot. —MAURICE THOMPSON, *The Wicchery of Archery*.

HELPS TO STUDY: Omit the first sentence and read the selection. Now read the selection as it stands. What, then, is the purpose of the first sentence? How, therefore, shall you begin your own series of directions? Should small birds be killed indiscriminately? Why not? What work do the birds do? What birds especially are considered beneficial to man? What birds do harm in garden and orchard? See Mabel Osgood Wright's *Gray Lady and the Birds*; Hodge's *Nature Study and Life*; Stickney's *Bird World*; Chapman's *Bird-Life*; and Longfellow's *The Birds of Killingworth*.

Write a series of directions telling —

1. How to go somewhere.

1. From the schoolhouse to your home.
2. From your home to the railway station.
3. From your home to the home of a friend.
4. From a hotel to a park.
5. From the city hall to a point requiring a change of trolley-cars.
6. From some street corner to the post-office.
7. From your farm to the farm of friends five miles distant.
8. From your town to the home of a friend who lives in the country.

No work is more practical than this, since you are often stopped on the street or in the road and asked how to find some place or some person. Make use in your directions of any notable landmark, — a large building, a fountain, a

hill, a field of wheat, — and make your directions as brief and as clear as you possibly can. See Launcelot's amusing directions in *The Merchant of Venice*, act ii, scene ii.

## 2. How to do something.

- |                               |                                   |
|-------------------------------|-----------------------------------|
| 1. How to tie a four-in-hand. | 11. How to sharpen a lead pencil. |
| 2. How to saddle a horse.     | 12. How to sew on a button.       |
| 3. How to send up a kite.     | 13. How to put up a swing.        |
| 4. How to plant a tree.       | 14. How to pare an apple.         |
| 5. How to husk corn.          | 15. How to set the table.         |
| 6. How to shingle a roof.     | 16. How to build a coal fire.     |
| 7. How to break a colt.       | 17. How to steam apples.          |
| 8. How to train a dog.        | 18. How to bake potatoes.         |
| 9. How to catch a trout.      | 19. How to can peaches.           |
| 10. How to grow celery.       | 20. How to trim a lamp.           |

## 3. How to make something.

## 4. How to repair something.

## 5. How to play some game.

## SECTION 62

### Explanation by Example

Definition and division, the two methods of explanation already treated, help to make an explanation clear; example and comparison, the two methods of explanation now to be treated, help to make an explanation clear — and also interesting. Indeed, nothing so enlivens an explanation as aptly chosen examples or comparisons. Examples and comparisons, in fact, are tests of your knowledge of the matter you have in hand, for unless examples and comparisons occur to you readily, and in numbers, you may be quite certain that you have still some thinking to do before you are ready to go on with your explanation.

The number of examples to be used in any one paragraph will depend partly upon your subject and partly upon your method of treatment. Some subjects and some treatments will demand the use of several examples to the paragraph, perhaps a half-dozen or more, while others will demand the working out to some length of a single aptly chosen example. But whatever the number of examples you feel justified in using, you should invariably choose them from those that are perfectly familiar to your readers or hearers. To use examples which are unfamiliar to those you address, and which themselves have to be explained, is simply to double the task you already have in hand. But to choose examples from your own experience, rather than from books or other second-hand sources, is to double their effectiveness as illustrations.

How examples may be used in explanation is shown in the following paragraphs :—

#### ON THE GROWTH OF TREES

The rate of growth of different trees often decides which one will survive in the forest. For example, if two intolerant kinds of trees should start together on a burned area or an old field, that one which grew faster in height would overtop the other and destroy it in the end by cutting off the light. Some trees, like the Black Walnut, grow rapidly from their earliest youth. Others grow very slowly for the first few years. The stem of the Long-leaf Pine, at four years old, is usually not more than five inches in length. During this time the roots have been growing instead of the stem. The period of its rapid growth in height comes later.

The place where a tree stands has a great influence on its rate of growth. Thus the trees on a hillside are often much smaller than those of equal age in the rich hollow below, and those on the upper slopes of a high mountain are commonly starved and stunted in comparison with the vigorous forest lower down. The Western Chin-



quapin, which reaches a height of 150 feet in the coast valleys of northern California, is a mere shrub at high elevations in the Sierra Nevada. The same thing often appears in passing from the more temperate regions to the far north. Thus the Canoe Birch, at its northern limit, rises only a few inches above the ground, while farther south it becomes a tree sometimes 120 feet in height.—GIFFORD PINCHOT, *A Primer of Forestry*.

**HELPS TO STUDY:** What is explained in this selection? What examples are used? Point out each of these. Omit the examples from the selection, and read it aloud. Is the selection as clear as before? Is it as interesting? What tree, other than the Black Walnut, might have been mentioned in sentence three? What tree, other than the Long-leaf Pine, might have been mentioned in sentence five? Do you think the author had any particular reason for choosing as examples the Black Walnut and the Long-leaf Pine? Find other paragraphs in this book in which examples are used. Find one paragraph, in any book, in which a single example is worked out to some length. Compare the use of examples in the paragraphs you find with the use of examples in the present selection, as to number, effectiveness, familiarity, etc.

### Exercise 92

Write a paragraph in which you explain by example some one of the following subject-sentences:—

1. Some dogs show great intelligence.
2. Some crops grow best on wet soils.
3. Cities grow up where there are good harbors.
4. Animals have ideas but cannot tell them. (Illustrate from what you have seen dogs, cats, or horses do.)
5. Multiplying both dividend and divisor by the same number does not change the quotient.
6. Many great men have been born on a farm.
7. Many of the great masters of music have been of lowly and obscure origin. (Examples: Sebastian Bach, Beethoven, Haydn, Mozart, Handel, Schumann, Verdi, Weber, Wagner, etc. Exceptions: Auber, Meyerbeer, Mendelssohn, etc.)

8. The main object of life is not money; it is something better than money. (Examples: soldier, clergyman, doctor, lawyer, etc. Each, if he does his task well, works for money, but not *mainly* for money. For what, then, does each work?)

9. The power of individual choice is easily illustrated. (Examples illustrating no power of choice: two weathercocks, two clouds, two empty bottles in a stream. Examples illustrating power of choice: Two dogs at a point where the road diverges in different directions, one dog following two men who separate to go two different ways, etc.)

### SECTION 63

#### Explanation by Comparison

Explanation by comparison is governed by the same principles that govern explanation by example. When you explain an idea or a thought by comparison, you choose a particular comparison, as you choose a particular example, because that comparison happens to make more clear or more interesting the idea or the thought you explain. Comparisons, like examples, should be familiar to the persons addressed, should come from the writer's own experience, and may be used in numbers or worked out singly to some length. Comparison also includes contrast, since ideas and thoughts are seldom so alike that it is not sometimes worth while to point out their differences as well as their likenesses.

Comparisons will be found in the following selections: —

#### MOUNTAINS

##### I

Perhaps the simplest mountain that we can picture to ourselves as having been formed through a contraction of the earth's mass is a single fold of rock-strata. If you place on the table a number of

napkins or table-cloths, one upon the other, and push gently from the opposite sides, you are likely to force up a fold of this kind. Your pushing is only the equivalent of the pulling in of the earth's crust, and the napkins may be taken to be the rock-strata. If you continue pushing, you will probably raise up a number of distinct folds running parallel to one another. So, in case of the earth's crust, continued or excessive strain has reared up parallel folds of rock, and these are the backbones of mountain chains. — HEILPRIN.

## II

Mountains are to the rest of the body of the earth what violent muscular action is to the body of man. The muscles and tendons of its anatomy are, in the mountain, brought out with fierce and convulsive energy, full of expression, passion, and strength; the plains and the lower hills are the repose and the effortless motion of the frame, when its muscles lie dormant and concealed beneath the lines of its beauty, yet ruling those lines in their every undulation. This, then, is the first grand principle of the truth of the earth. The spirit of the hills is action; that of the lowlands, repose; and between these there is to be found every variety of motion and of rest; from the inactive plain, sleeping like the firmament, with cities for stars, to the fiery peaks, which, with heaving bosoms and exulting limbs, with the clouds drifting like hair from their bright foreheads, lift up their Titan hands to Heaven, saying, "I live forever!"

But there is this difference between the action of the earth, and that of a living creature, that while the exerted limb marks its bones and tendons through the flesh, the excited earth casts off the flesh altogether, and its bones come out from beneath. Mountains are the bones of the earth, their highest peaks are invariably those parts of its anatomy which in the plains lie buried under five and twenty thousand feet of solid thickness of superincumbent soil, and which spring up in the mountain ranges in vast pyramids or wedges, flinging their garment of earth away from them on each side. The masses of the lower hills are laid over and against their sides, like the masses of lateral masonry against the skeleton arch of an unfinished bridge, except that they slope up to and lean against the central ridge: and, finally, upon the slopes of these lower hills are strewed

the level beds of sprinkled gravel, sand, and clay, which form the extent of the champaign. Here then is another grand principle of the truth of earth, that the mountains must come from under all, and be the support of all; and that everything else must be laid in their arms, heap above heap, the plains being the uppermost. Opposed to this truth is every appearance of the hills being laid upon the plains, or built upon them. Nor is this a truth only of the earth on a large scale, for every minor rock (in position) comes out of the soil about it as an island out of the sea, lifting the earth near it like waves beating on its sides. — JOHN RUSKIN, *Modern Painters*.

**HELPS TO STUDY:** Perform the experiment suggested in the first paragraph, and then explain the comparison. Does it satisfy the rules laid down in Section 63? On what comparison is the second selection based? How does contrast appear in this selection? Do you find any minor comparisons? Do you find any similes? Any metaphors? What is a simile? A metaphor? A comparison, then, may be stated either figuratively or as a matter of fact? Which of the two selections is the better piece of prose? Why? Which shows the superior mind? Why? There are terms in both selections that may profitably be made the basis of explanation, as, for example, "contraction of the earth's mass," "fold of rock-strata," "parallel folds of rock," "violent muscular action," "muscles," "tendons," "anatomy," etc. Imagine, for instance, that a pupil in the grade next below your own, to whom you have read these selections, has asked you the meaning of these unfamiliar terms. Explain them clearly and simply enough for him to understand. Now that you have explained these terms orally, select one that you are interested in, and write a careful explanation of it.

### Exercise 93

1. Find other paragraphs in which some idea or some thought is explained by means of comparisons. Bring the paragraphs to the class, and be prepared to point out the comparisons. Test the comparisons by the rules given in Section 63.

2. Find, and bring to the class, a paragraph in which persons or things are compared or contrasted. To what kind of discourse does the paragraph belong?

3. Prepare a list of ideas or thoughts, or persons or things, that can be compared or contrasted. State orally the likenesses between the two members of each pair in your list, or the unlikenesses if you employ contrast, and whether a theme based on the likenesses you mention will be an explanation or a description. The list may be something like this:<sup>1</sup>—

1. Laughter and a brook.
2. Sleep and death.
3. A dog and a wolf.
4. Wolfe and Montcalm.
5. Portia and Lady Macbeth.

4. Bring to the class a list of five similes, of five metaphors, and of five comparisons stated as matters of fact. Be prepared to point out the comparisons in each case, and to give your opinion as to the effectiveness of each comparison. If you can think of a more apt comparison in any case, mention it.

5. Taking for your subject one of the pairs in the list prepared for 3 above, write an explanatory or a descriptive paragraph in which you make use of comparison or contrast.

6. CLASS EXERCISE: Study Millet's *The Angelus* (Figure 12) and *The Gleaners* (Figure 13), with the

<sup>1</sup> The class work may be varied by an exchange of lists, each pupil being asked to point out the likenesses in a list prepared by some other pupil. Or, a list may be read aloud to the class, and the likenesses may be volunteered by any pupil who happens to think of them.

object of ascertaining the meaning of the two pictures. A list of questions for the study of *The Angelus* will be found in *Elements of English Composition*, pp. 105-106, which will suggest similar questions to be asked about *The Gleaners*. The latter picture may profitably be studied in connection with Jules Breton's *The Gleaner*. See Caffin, *How to Study Pictures*, for an admirable comparison of these two pictures.

7. Write an explanation of either *The Angelus* or *The Gleaners*.

## CHAPTER XI

### ARGUMENT

#### SECTION 64

#### Argument Explained

It sometimes happens that explanation does not go far enough, or is not needed, either for thought or for talk and writing. You read the statement, let us suppose, that "in the time of Columbus the general public<sup>1</sup> believed that the earth was a flat plane surface." You know when Columbus lived, and what a flat plane surface is, and to you this statement is perfectly clear. But should you be asked for reasons to prove that the earth is a round ball, and not a flat plane surface, you would at once be plunged into the midst of an argument, for argument, as you learned at the beginning of the preceding chapter (Section 59), is that kind of discourse in which the aim is to prove the truth or falsity of certain thoughts. Here, when you have given the reasons asked for, you have proved the truth of the thought that the earth is a round ball, and the falsity of the thought that the earth is a flat plane surface. Or, to take another illustration, let us suppose that Tom, who is a bit superstitious, tells you that "Friday is an unlucky day." "What do you mean by an

<sup>1</sup> Most of the learned men of the time, however, accepted the teaching of Aristotle, who, three centuries before the Christian era, had proved that the earth is a round ball.

unlucky day?" you ask. "Oh," says Tom, "an unlucky day is a day when everything you do goes wrong." Tom here makes use of explanation, but in the dispute that follows, in which Tom gives reasons to prove his statement that Friday is an unlucky day, and in which you attempt to convince him that Friday is no more unlucky than any other day, you both resort to argument.

It is not my purpose, however, to say much in this book about argument as one of the four kinds of discourse. Argument is a somewhat difficult subject for study, and its pursuit is best reserved for future years. You now know what argument is, and how it differs from explanation, which is all you need know at this time in order to work out the simple exercises that follow this section. These exercises will give you some hints on good and bad reasoning, and will at least enable you to draw conclusions without the mistakes of reasoning so common in the classroom and on the playground, a matter of considerable importance to you just now, and a good preparation for the study of argument proper later on in your course in English composition.

#### Exercise 94

#### SOME HINTS ON REASONING

1. Do not draw too large a conclusion from your observations. With this hint in mind, what conclusions, should you say, may properly be drawn from each of the following statements?

1. The earth is not flat, as was anciently believed, but round. Therefore . . .
2. Many of our great men were born in poverty. Therefore . . .



3. The ground in the orchard is covered with apples. Therefore . . .

4. My hat cost more than yours.
5. Most Frenchmen are fond of frogs' legs.
6. Roadside advertisements are commonly unsightly.
7. Slang is vulgar and offensive to good taste.
8. Latin is a dead language.
9. Some clever men are dishonest.
10. Banks have been known to fail.

2. Do not draw any conclusion at all when your observations are too few or too hastily made to warrant one. Have you observed enough facts to answer any of the following questions? Select the question that most interests you, make as many observations as you can (or gather facts from any source you think of), and come to the class prepared to give an answer to the question.

1. Is Friday an unlucky day?
2. Is frost frozen dew?
3. Is the kingbird really an enemy of the honey-bee?
4. Do bees usually limit their visits to one kind of blossoms on any one trip?
5. Does the English sparrow destroy the young of other birds?
6. Does the handling of toads cause warts?
7. Do plant roots penetrate clods?
8. Do earthworms hear?
9. Do dogs reason?
10. Does water evaporate?

3. Do not make guesses at reasons without making experiments to test the truth of your guesses. Apply this hint to one of the questions just given. That is, make a guess as to the correct answer, and then test the guess by experiment.

4. Do not mistake something that merely happens to follow for something that can be the result only of the

careful working out of very definite causes. How is this hint violated in the following passages?

1. In ancient times an ointment was sometimes applied, not to the wound, but to the weapon that caused it. In many cases cures happened to follow this treatment, and it was therefore reasoned that the cures resulted from the treatment.

2. Some people think it a sign of good fortune to see a black cat. One morning last week a boy I know saw a black cat, and in walking down the street shortly afterward he picked up a bright silver dollar. He said his good fortune was due to his seeing a black cat.

3. A blacksmith in Frogtown recently hung a horseshoe over the door of his smithy. Since that time he has had all the work he can do. He says the horseshoe brings the work.

4. A farmer planted corn in the dark of the moon. The crop was the best he ever raised, and he has since always planted his corn in the dark of the moon.

5. A change of weather is observed to follow a change of the moon. The change of weather is therefore attributed by many people to the change of the moon.<sup>1</sup>

6. Last Friday Mr. Whiffles was thrown from his wagon and had his arm fractured. "If it had been any other day of the week," said Mr. Whiffles, "the accident would not have occurred."

<sup>1</sup> "The belief still exists with great force in the majority of uneducated persons that the moon has great influence over the weather. The changes of the moon, full, new, and half moon, occur four times in every month, and it is supposed that any change may influence the weather at least on the day preceding or following that of its occurrence. There will thus be twelve days out of every twenty-eight on which any change of weather would be attributed to the moon, so that during the year many changes will probably be thus recorded as favorable to the opinion. The uneducated observer is struck with these instances and remembers them carefully, but he fails to observe, or at least to remember, that changes of weather often occur also when there is no change of the moon at all. The question could only be decided by a long course of careful and unbiassed observation in which all facts favorable or unfavorable should be equally recorded. All observations which have been published negative the idea that there can be any such influence as the vulgar mind attributes to the moon." — JEVONS, *Elementary Lessons in Logic*, p. 237.

7. "The pencil that I record my trades with every day," said a trader, "would be a disgrace to the ordinary business man. It has just about completed its mission, which I am stretching out by means of one of these nickle-plated holders. When that pencil did work for me the first time, I cleaned up \$300 or \$400. Last summer, on one of those torrid days, I came down without my vest. Well, my operating that day cost me a cool five hundred. I couldn't get it right at all. The next day I had my old friend with me, and it was a matter of only a few minutes before I had more than recouped." — *Quoted from a newspaper.*

8. There are certain shades of yellow that are supposed to exert an evil influence when worn in a play. This superstition does not apply to the general dressing of the chorus or the stage, but only to an individual costume or part of a garment, such as a tie, vest, or hat. There is hardly an orchestra leader who would allow a musician to play a yellow clarinet under his direction, believing that if such a thing were to happen, the entire orchestra would go wrong. Nor are yellow costumes the only kind that are supposed to cast an evil spell over their wearer. If, for example, an accident happens to an actor while wearing a certain costume, or if he forgets his lines three or four times while he has it on, the misfortune is invariably blamed on the costume. — *Quoted from a magazine.*

9.           And I had done a hellish thing,  
              And it would work 'em woe :  
              For all averred, I had killed the bird  
              That made the breeze to blow.  
              Ah wretch ! said they, the bird to slay,  
              That made the breeze to blow.  
  
              Nor dim nor red, like God's own head,  
              The glorious Sun uprist :  
              Then all averred, I had killed the bird  
              That brought the fog and mist.  
              'Twas right, said they, such birds to slay,  
              That bring the fog and mist.

—COLERIDGE, *The Ancient Mariner.*

5. Be as precise as you know how in your use of words, and if you must use a term that is likely to be misunder-

stood, try at the very least to have a clear sense of the meaning you give it.<sup>1</sup> Thoughts, and not mere words, are the proper material for argument. What do you take to be the meaning of the words italicized in the following statements? Can any of the statements be worded more precisely than it is?

1. A lock canal would be *better* than a sea level canal for the Isthmus of Panama. (*How better? Cheaper? Built more quickly? More convenient for passage of ships? Better in the long run?*)

2. The winning of *great wealth* does not insure *success in life*. (*How much wealth is great wealth? What is success in life?*)

3. Country life is *preferable* to city life. (*How preferable?*)

4. The villagers of Raveloe were *superstitious*. (See George Eliot's *Silas Marner*.)

5. A noisy dog is a *nuisance*. (*A legal nuisance?*)

6. It is a waste of time to read the *latest* novels.

7. Monday is *better* than Saturday for the weekly school holiday.

8. *Late* hours of study are harmful to the pupil's health.

6. Beware of prejudice of every sort. Because you want a thought to be true, or because you have always held it to be true, do not therefore refuse to consider reasons advanced to prove its falsity. Be temperate in

<sup>1</sup> In formal debate the opponents should agree at the outset as to the meaning of any term in the proposition that is likely to be misunderstood, and, if the term is important, they should write out a definition of it and append the definition to the proposition. A term was thus defined in a recent intercollegiate debate:—

*Resolved*, That the free elective system is the best available plan for the undergraduate course of study.

It is understood that—

1. The Free Elective System is one based on the principle that each student should select for himself all his studies throughout his college course.

2. The Free Elective System, thus defined, exists even when a minor part of the studies of the freshmen year is prescribed.

your personal disputes, and admit freely whatever appeals to your reason as being true, even though it makes against your argument. Remember, also, that abuse is not argument, it being usually the last resort of a beaten opponent.

#### Exercise 95

Read each of the following arguments several times, look up the meanings of such words as are unfamiliar to you, and then point out the proposition argued in each selection, with the reasons advanced to prove its truth. When you have thus studied each of the four selections, choose one of them and write an outline of the argument.

#### URBS AND RUS

*Urbs*: "You must find it very annoying to be tied to exact hours of trains and boats," says *Urbs* to *Rus*, "and it is not the pleasantest thing in the world to be obliged to pick your way through the river streets to the ferry, or wait at stations. However, you probably calculated the waste of time and the trouble before you decided to live in Frogtown."

*Rus*: "Every choice has its conveniences, undoubtedly, but I concluded that I preferred fresh air for my children to the atmosphere of sewers and gas factories, and I have a prejudice for breakfasting by sunlight rather than by gas. Then my wife enjoys the singing of birds in the morning more than the cry of the milkman, and the silence at night secures a sweeter sleep than the rattle of the horse-cars. It is true that we have no brick block opposite, and no windows of houses behind commanding our own. But to set off such deprivations there are pleasant hills and wooded slopes and gardens. They are not sidewalks, to be sure, but they satisfy us."

*Urbs*: "Yes, yes; I see," says *Urbs*. "We are more to be pitied than I thought. If we must go out in the evening, we don't have the advantage of stumbling over hummocks, and sinking in the mud or dust in the dark; we can only go dry-shod upon clean flagging abundantly lighted. Then we have nothing but Thomas's orchestra

and the opera and the bright little theatre to console us for the loss of the frog and tree-toad concert and the tent-circus. Instead of plodding everywhere upon our own feet, which is so pleasant after running round upon them all day in town, we have nothing but cars and stages at hand to carry us to our own doors. I see clearly there are great disadvantages in city life. If a friend and his wife drop in suddenly in the evening or to dine, it is monstrously inconvenient to have an oyster shop round the corner whence to improvise a supper or a dinner. It would be much better to have nothing but the village grocery a mile or two away. The advantages are conspicuous. I wonder the entire population of the city doesn't go out to live in Frogtown."—GEORGE WILLIAM CURTIS, *Essays from the Easy Chair*.

HELPS TO STUDY: Which makes the better argument, Urbs or Rus? Does either speaker really convince the other? In personal disputes of any sort, especially in those on politics, religion, and the like, does one disputant often convince the other? Is there, then, much to be gained from disputes of this kind? Study, in the present selection, just how each speaker tries to refute the other's argument. Does either speaker make use of irony? Where?

### CATS, MICE, BEES, AND FLOWERS

I am tempted to give one more instance showing how plants and animals, remote in the scale of nature, are bound together by a web of complex relations. I shall hereafter have occasion to show that the exotic *Lobelia fulgens* is never visited in my garden by insects, and consequently, from its peculiar structure, never sets a seed. Nearly all our orchidaceous plants absolutely require the visits of insects to remove their pollen masses and thus to fertilize them. I find from experiment that humblebees are almost indispensable to the fertilization of the heartsease (*Viola tricolor*), for other bees do not visit this flower. I have also found that the visits of bees are necessary for the fertilization of some kinds of clover: for instance, twenty heads of Dutch clover (*Trifolium repens*) yielded 2290 seeds, but twenty other heads protected from bees produced not one. Again, one hundred heads of red clover (*T. pratense*) produced 2700 seeds, but the same number of protected heads produced not a

single seed. Humblebees alone visit red clover, as other bees cannot reach the nectar. It has been suggested that moths may fertilize the clovers; but I doubt whether they could do so in the case of the red clover, from their weight not being sufficient to depress the wing-petals. Hence we may infer as highly probable that, if the whole genus of humblebees became extinct or very rare in England, the heartsease and red clover would become very rare, or wholly disappear. The number of humblebees in any district depends in a great measure on the number of field mice, which destroy their combs and nests; and Colonel Newman, who has long attended to the habits of humblebees, believes that "more than two-thirds of them are thus destroyed all over England." Now, the number of mice is largely dependent, as every one knows, on the number of cats; and Colonel Newman says, "Near villages and small towns I have found the nests of humblebees more numerous than elsewhere, which I attribute to the number of cats that destroy the mice." Hence it is quite credible that the presence of a feline animal in large numbers in a district might determine, through the intervention first of mice and then of bees, the frequency of certain flowers in that district! — CHARLES DARWIN, *Origin of Species*.

HELPS TO STUDY: Do not bother about the technical words in this selection. The thought itself is clear enough. Observe how cautious Darwin is in the wording of a conclusion, how careful he is not to draw too large a conclusion, and how many observations he has made before drawing any conclusion at all.

#### AN APPEAL TO THE PEOPLE

Our opponents have charged us with being the promoters of a dangerous excitement. They have the effrontery to say that I am the friend of public disorder. I am one of the people. Surely, if there be one thing in a free country more clear than another, it is that any one of the people may speak openly to the people. If I speak to the people of their rights, and indicate to them the way to secure them, — if I speak of their danger to the monopolists of power, — am I not a wise counsellor, both to the people and to the rulers?

Suppose I stood at the foot of Vesuvius, or Etna, and, seeing a hamlet or a homestead planted on its slopes, I said to the dwellers in

that hamlet, or in that homestead: "You see that vapor which ascends from the summit of the mountain: that vapor may become a dense, black smoke, that will obscure the sky. You see the trickling of lava from the crevices in the side of the mountain: that trickling of lava may become a river of fire. You hear that muttering in the bowels of the mountain: that muttering may become a bellowing thunder, the voice of a violent convulsion, that may shake half a continent. You know that at your feet is the grave of great cities, for which there is no resurrection, as histories tell us that dynasties and aristocracies have passed away, and their names have been known no more for ever."

If I say this to the dwellers upon the slope of the mountain, and if there comes hereafter a catastrophe which makes the world to shudder, am I responsible for that catastrophe? I did not build the mountain, or fill it with explosive materials. I merely warned the men that were in danger. So, now, it is not I who am stimulating men to the violent pursuit of their acknowledged constitutional rights. The class which has hitherto ruled in this country has failed miserably. It revels in power and wealth, whilst at its feet, a terrible peril for its future, lies the multitude which it has neglected.

If a class has failed, let us try the nation. That is our faith, that is our purpose, that is our cry. Let us try the nation. This it is which has called together these countless numbers of the people to demand a change; and from these gatherings, sublime in their vastness and their resolution, I think I see, as it were, above the hill-tops of time, the glimmerings of the dawn of a better and a nobler day for the country and for the people that I love so well. — JOHN BRIGHT.

**HELPS TO STUDY:** With what had the speaker been charged? How does he refute this charge? What general principle does he lay down? Explain the reasoning (argument from analogy) in the second and third paragraphs. Do you find anything besides pure argument in this speech? Any appeal to the emotions? How does the speaker inject his own personality into his speech? What epithets does he use to discredit his opponents? What is the effect of such words as "faith," "cry," "nation," "countless numbers," etc.? Of the vision of the happy future (final paragraph)? Mr. Bright was advocating the extension of the franchise to artisans.



## ON THE ASSASSINATION OF CÆSAR

*Third Citizen.* The noble Brutus is ascended: silence!

*Brutus.* Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer:—Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

*All.* None, Brutus, none.

*Brutus.* Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.—*Julius Cæsar.*

**HELPS TO STUDY:** Study, in conjunction with Brutus's speech, Antony's speech, *Julius Cæsar*, act iii, scene ii. Which of the two speakers appealed mainly to the intellect (pure argument)? Which mainly to the feelings, the emotions (persuasion)? Which of the two speeches, considering the fact that the audience was a mere mob, was likely to be the more effective? Which really proved to be the more effective? What was the immediate effect of Brutus's speech (read the comments of the citizens in scene ii)? Make an outline of the argument in Brutus's speech. Of the argument in Antony's speech. Write out each argument in modern prose. Did the death

of Cæsar rid the Roman world of bad government? Consult some good history of Rome, read the following account, and write out an argument proving that the assassination of Cæsar was, or was not, "a senseless act": "The death of Cæsar was an irreparable loss. It involved the state in civil wars for many a year, until, in the end, it fell again under the supremacy of Augustus, who had neither the talent, nor the will, nor the power to carry out Cæsar's beneficent plans. Cæsar's murder was a senseless act. Had it been possible at all to restore the Republic, it would have inevitably fallen into the hands of a most profligate aristocracy, who would have sought nothing but their own aggrandizement, would have demoralized the people still more, and would have established their own greatness upon the ruins of the country. It is only necessary to recollect the latter years of the Republic, the depravity and corruption of the ruling classes, the scenes of violence and bloodshed which constantly occurred in the streets of Rome, to render it evident that peace and security could not be restored except by the strong hand of a sovereign. The Roman world would have been fortunate if it had submitted to the mild and beneficent sway of Cæsar." Compare the two pictures, J. L. Gerome's *Death of Cæsar* and G. Rochegrosse's *Death of Cæsar*.

Exercise 96

1. What errors in reasoning do you find in the following passages?

1. "The sun moves," says the child. "I know it moves because I see it move." 2. The book looks dull. I will not read it. 3. Margaret is the most popular girl in school. She should be made president of the Girls' Club. 4. Marion, who was talking earnestly to Harriet, blushed when I came up. I just know she was talking about me. 5. Mr. Hopkins, the grocer, gave me short change. Therefore he is dishonest. 6. This remnant is only 19 cents. It regularly sells for 45 cents. Though I have no present use for it, I must buy it because it is such a bargain. 7. This camera, though almost new, can be bought at half-price. Therefore, since it is so cheap, and since I was intending to buy a camera anyway, I ought to

buy this camera. 8. On a Friday and the 13th of the month, 1904, an explosion in one of the turrets of a large battleship killed and wounded more than a score of men. On a Friday and the 13th, 1906, a similar explosion in one of the turrets of another large battleship killed several more men. Can any conclusion be drawn as to Friday the 13th?

2. Examine the truth or the falsity of the conclusions drawn by the clowns in *Hamlet*, act v, scene i. Of the landlord and the villagers in *Silas Marner*, chapters vi and vii.

3. Many advertisements are arguments in miniature,—some good and some bad. Clip from magazine or newspaper an advertisement of each sort, and bring the two to the class for discussion.

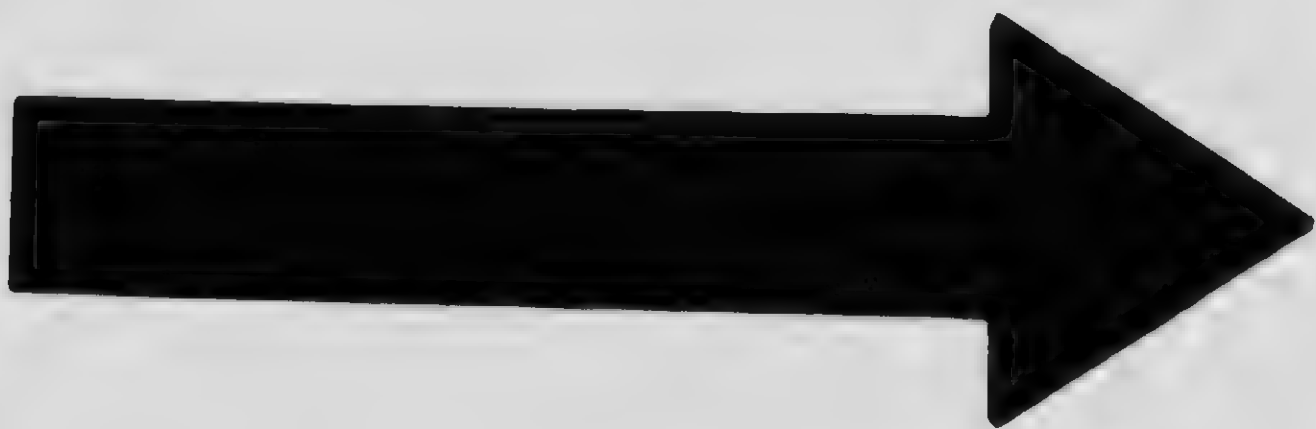
4. Draw up a petition to the School Board or to the Town Council asking for the correction of some abuse or the granting of some favor. State clearly just what is wanted and your reasons for wanting it.

5. Select one of the following propositions, and come to the class prepared to speak for two minutes either for or against its truth:—

1. Friday is not an unlucky day.
2. Every boy should learn a trade.
3. Every girl should learn to cook.
4. Don't count your chickens before they are hatched.
5. Don't swap horses while fording a stream.
6. Don't pay too dear for the whistle.
7. School fraternities are harmful to student life.
8. Roadside advertisements should be prohibited.
9. There should be stricter laws against the adulteration of food.
10. A single long session of school would be better for the scholars than separate forenoon and afternoon sessions.
11. Monday, and not Saturday, should be the weekly school holiday.

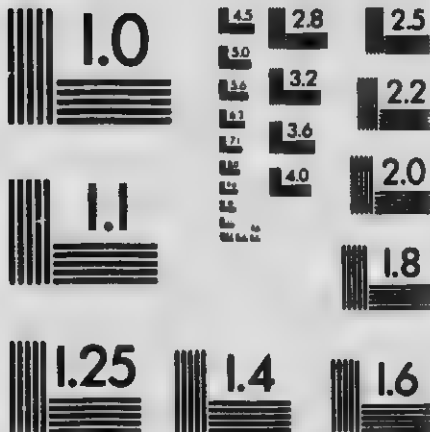


FIGURE 13



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12. Electricity will supplant steam as a motor power.
  13. Strikes benefit the wage-worker.
  14. The lady came out (Stockton's *The Lady or the Tiger?*).
  15. Portia knew which casket contained her portrait (*Merchant of Venice*).
6. Select one of the propositions in 5, or one of your teacher's choosing, and arrange for a class debate.





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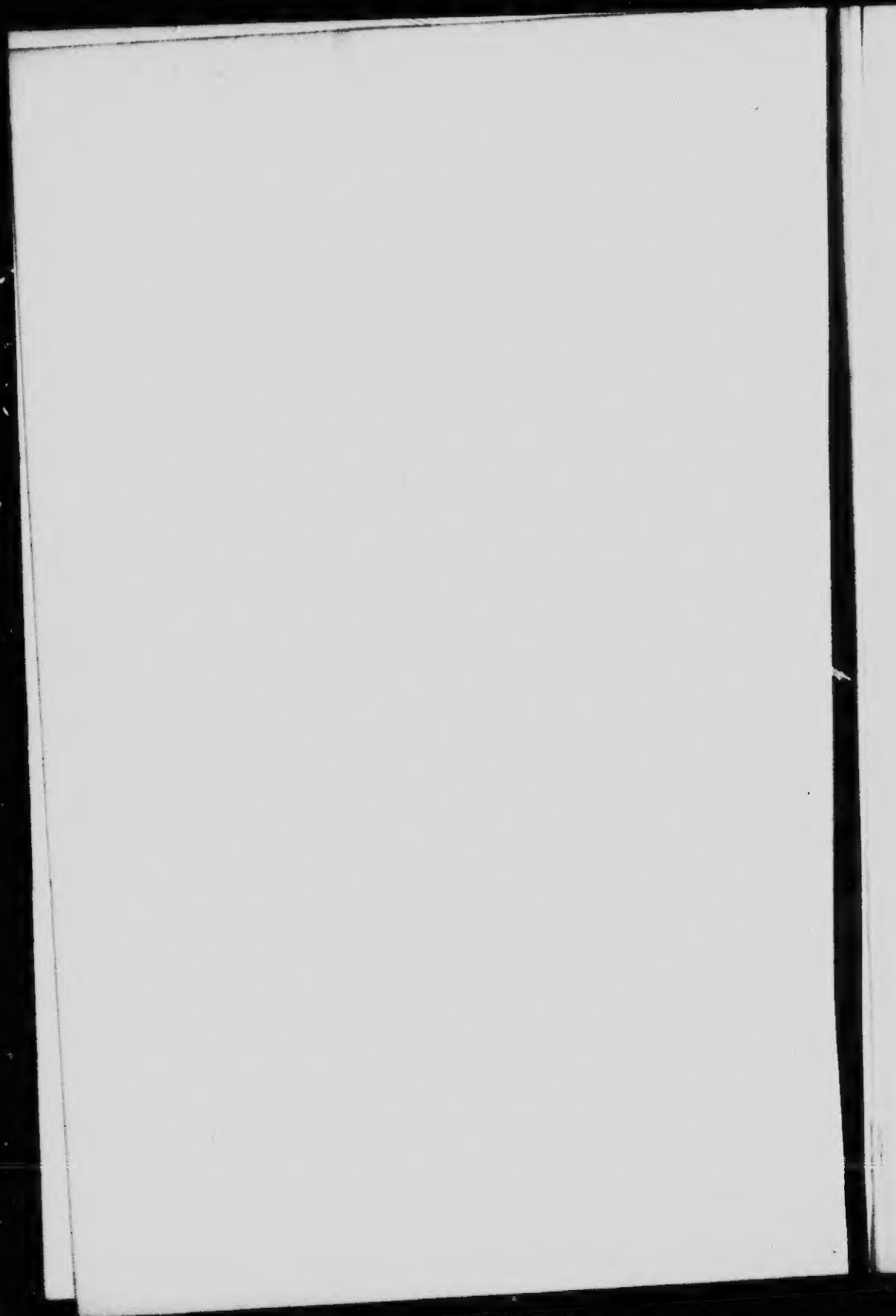
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